inside UPA

UPA
three letters
that changed
the face of animation

welcome to this
photographic journey
into the legendary
animation studio...

inside

UPA

S OF AMERICA

book concept + design

Amid Amidi

UPA-New York ca. 1955. Standing (left to right):
Assistant animators Howard Beckerman, Tony Creazzo,
Terry Tarricone. Seated: Assistant animator Sam Kai,
animators Lu Guarnier, George Singer, Fred Crippen.

inside

UPA

photographs from the collection of
the Bosustow family
the Cannon family
the Saperstein family
Fred Crippen
Howard Beckerman
Sam Clayberger
Joe Messerli

CARTOON BREW books

Animator Alan Zaslove (left, foreground), sound effects artist Joe Siracusa, director Bobe Cannon (seated), and animators Stan Wilkins and Frank Smith, in a story meeting for "The Jaywalker" (1956).

This is
volume number
of 1,000
in this numbered
collector's edition

Introduction by Amid Amidi

When Tee Bosustow called to tell me about the contents of a couple boxes he'd discovered in his brother Nick's basement, I rushed over to his place before he had even hung up the phone. The treasure trove that he'd unearthed was stacks upon stacks of photos from United Productions of America, the studio that in the mid-20th century had turned the then-moribund animation industry on its head and ushered in a fresh new era of graphic and narrative experimentation in the animated form.

While I was writing the book *Cartoon Modern: Style and Design in Fifties Animation,* I learned just how difficult it was to find photos of the studio's various personnel. This fearless group of artists had helped to revolutionize the animation medium yet they remained cloaked in unbefitting anonymity. Thanks to Tee's discovery, we can finally offer these artists a modicum of recognition, acknowledging that these cartoon classics could not have been made without the contributions of so many talented individuals.

To make this a true family album of UPA, we wanted to represent the entire range of visual artists who worked at the studio. So after selecting the finest photos from Nick and Tee's collection, we called up UPA veterans asking to borrow photos from their personal collections.

Within these pages you'll find directors like Bobe Cannon, John Hubley, Pete Burness, Ted Parmelee and Gene Deitch, designers like Bob Dranko, Bill Hurtz, Sterling Sturtevant, Cliff Roberts, Zach Schwartz, David Hilberman, Art Heinemann and Lew Keller, background painters like Jules Engel, Herb Klynn, Bob McIntosh, Sam Clayberger, Paul Julian and Ervin Kaplan, animators like Willis Pyle, Bill Melendez, Frank Smith and Rudy Larriva, and story artists like Phil Eastman, Bill Scott, Dick Shaw, Leo Salkin and Aurelius Battaglia.

The photos document all stages of the studio's legendary run as an outfit of innovation and taste, from its very first production (*Sparks and Chips Get the Blitz,* 1943) through the studio's first feature (*1001 Arabian Nights,* 1959).

UPA rarely paid above union scale and didn't offer the amenities or glamour of the major studios like Disney or MGM. And yet, animation veterans and industry newcomers alike clamored for the opportunity to work there during the 1950s. That's because UPA offered something that no other studio did (or could, for that matter): a place to experiment artistically with a relatively new and unexplored medium alongside a like-minded group of progressive artists.

There was a sense of personal pride in working at UPA that was unheard of at other animation studios. One weekend in the early-1950s when the studio's boiler exploded and sent beams crashing through the studio walls, everybody rushed down to the studio to help with the cleanup, including the studio's top directors and designers. The idea of UPA was precious and the artists working there guarded it closely.

The studio building itself (torn down many years ago) offered a bold statement on how animation should be produced. After a visit to the Burbank studio, *New York Times* critic Bosley Crowther described it as a space that "breathes freedom, imagination and taste." Designed by Southern California architect John Lautner, it was an unpretentious building that stood in rebellious contrast to the sprawling factory-like Warner Bros. and Disney lots in the same neighborhood. The studio's artists were invested in their modern home even from before it was built; a series of photos from the late-1940s show UPA personnel listening to architect John Lautner describe his plans for the building.

While the nature of the animation medium is one that keeps artists behind the camera, this book takes the liberty of redirecting the focus onto the artists themselves. After inspiring, entertaining and enriching generations of animation lovers, it seems fitting that we get to see the faces who made possible the UPA classics.

PRODUCTION

LEFT: UPA founders Zach Schwartz (sitting in chair), David Hilberman (left) and Stephen Bosustow work on the first UPA production—the slide film "Sparks and Chips Get the Blitz" (1943). The photo was taken in UPA's first studio—a single room in the Otto K. Olesen building in Hollywood. Schwartz remembered the building as "a very strange place; it was like a rabbit warren. There were a million little rooms, all over the place, some of them inhabited by writers and artists and photographers and publicity men, and all kinds of riffraff like that."

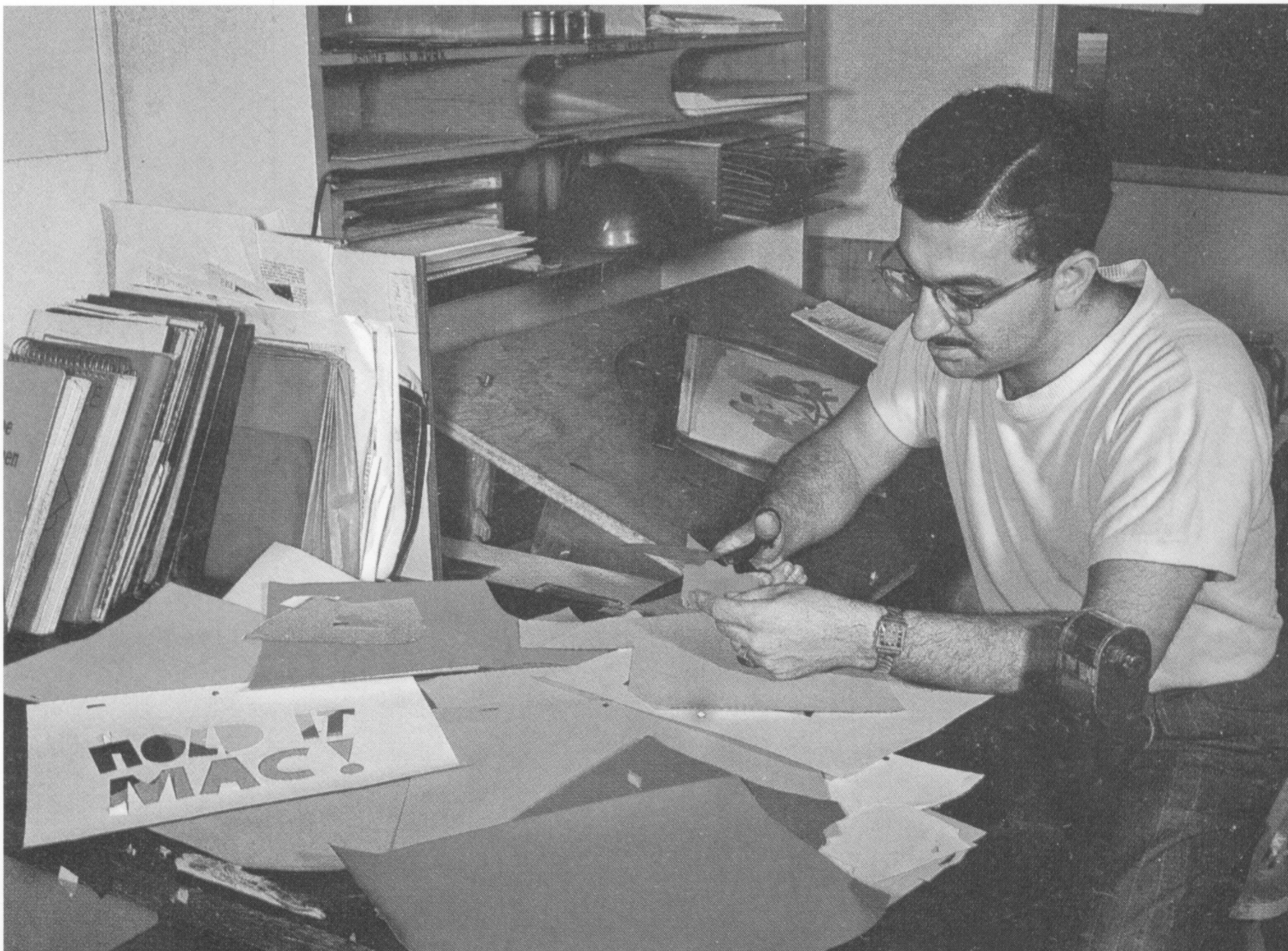
Ink-and-paint artist Martha Sigall, who worked on one of the studio's early productions, "Hell-bent for Election" (1944), recalls the circuitous manner in which artists had to enter the Olesen building after-hours:

> "In order to get into this building, we had to climb the stairs to the roof of the building next door and cross a bridge that was built to enable us to get into the Olesen building... None of us thought that this was dangerous. In fact, we got a kick out of it. Now that I look back, we were lucky that that building next door didn't have a fire or some other disaster. How would we have gotten out?"

FOLLOWING SPREAD: Background painter Jules Engel works on the industrial film "Big Tim" (1949).

DISGUST

SM. 4-20
STANCHFIELD –
SU. 3-2291
4328 FARMDALE AVE



OPPOSITE: Bill Hurtz draws a layout of the comic strip character Sad Sack for an educational film commissioned by the Veterans Administration in the mid-1940s.

ABOVE: Herb Klynn creates paper cut-outs for the mid-1940s Navy educational film "Hold It Mac!"

FOLLOWING SPREAD: Circa 1948, architect John Lautner addresses the UPA crew on the studio construction site at 4440 Lakeside Drive, Burbank, California. Standing (left to right): Willis Pyle, Paul Smith, Ade Woolery, John Hubley, Max Morgan, Pat Matthews, John Lautner. Sitting: Stephen Bosustow, Ed Gershman, Herb Klynn, Mary Cain.

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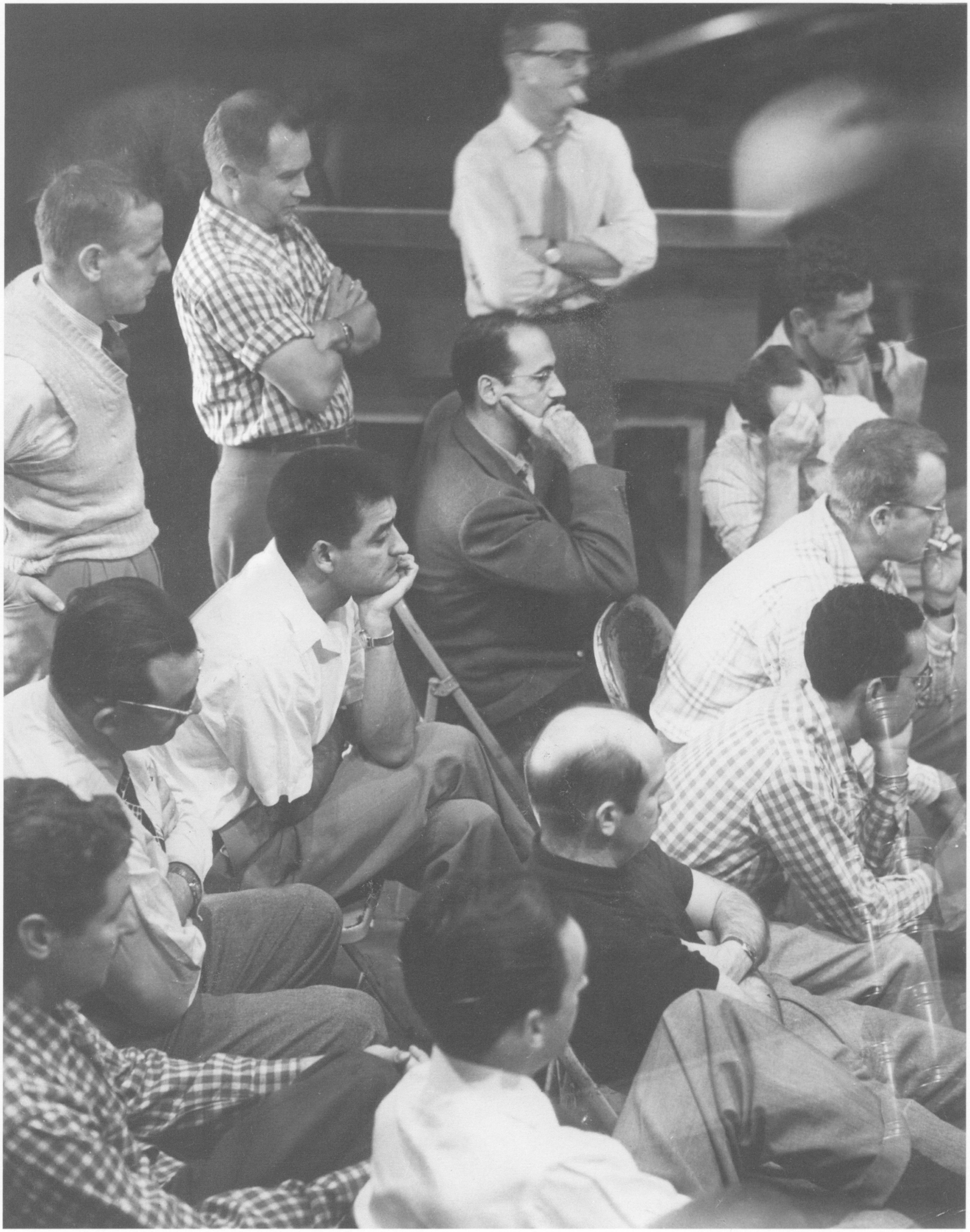


OPPOSITE: A November 1949 staff meeting. Standing (l. to r.): Willis Pyle, Bobe Cannon, Art Babbitt. Middle row: Pete Burness, Ed Gershman, Bill Melendez, Jules Engel. Front row: Stephen Bosustow, Frank Smith, Rudy Larriva, Pat Matthews, unidentified, Roger Daley.

ABOVE: Willis Pyle animates on the educational film "Sad Sack."

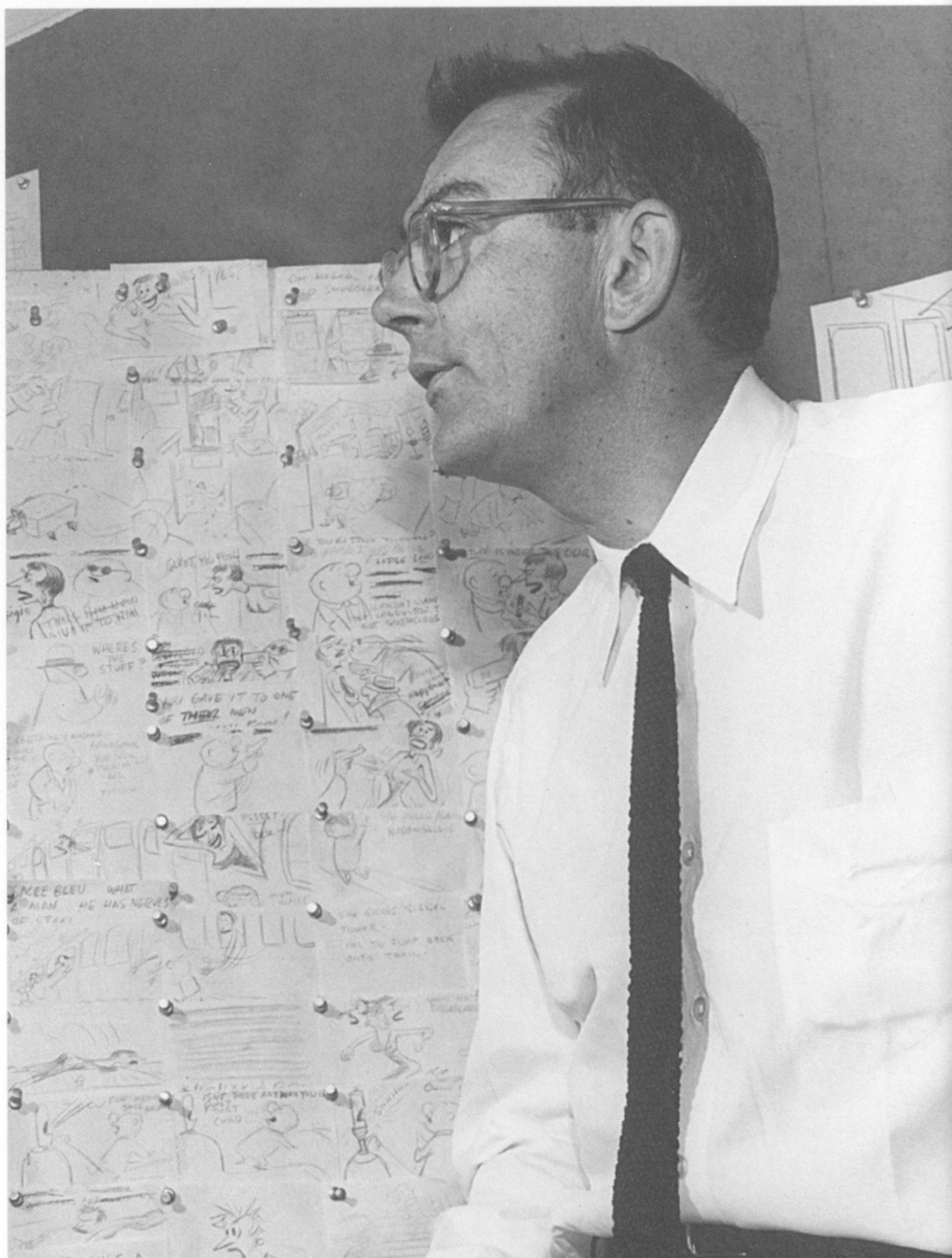
UPPER LEFT: Animator/director Rudy Larriva (left) and writer Bill Scott working on the feature "1001 Arabian Nights" (1959).

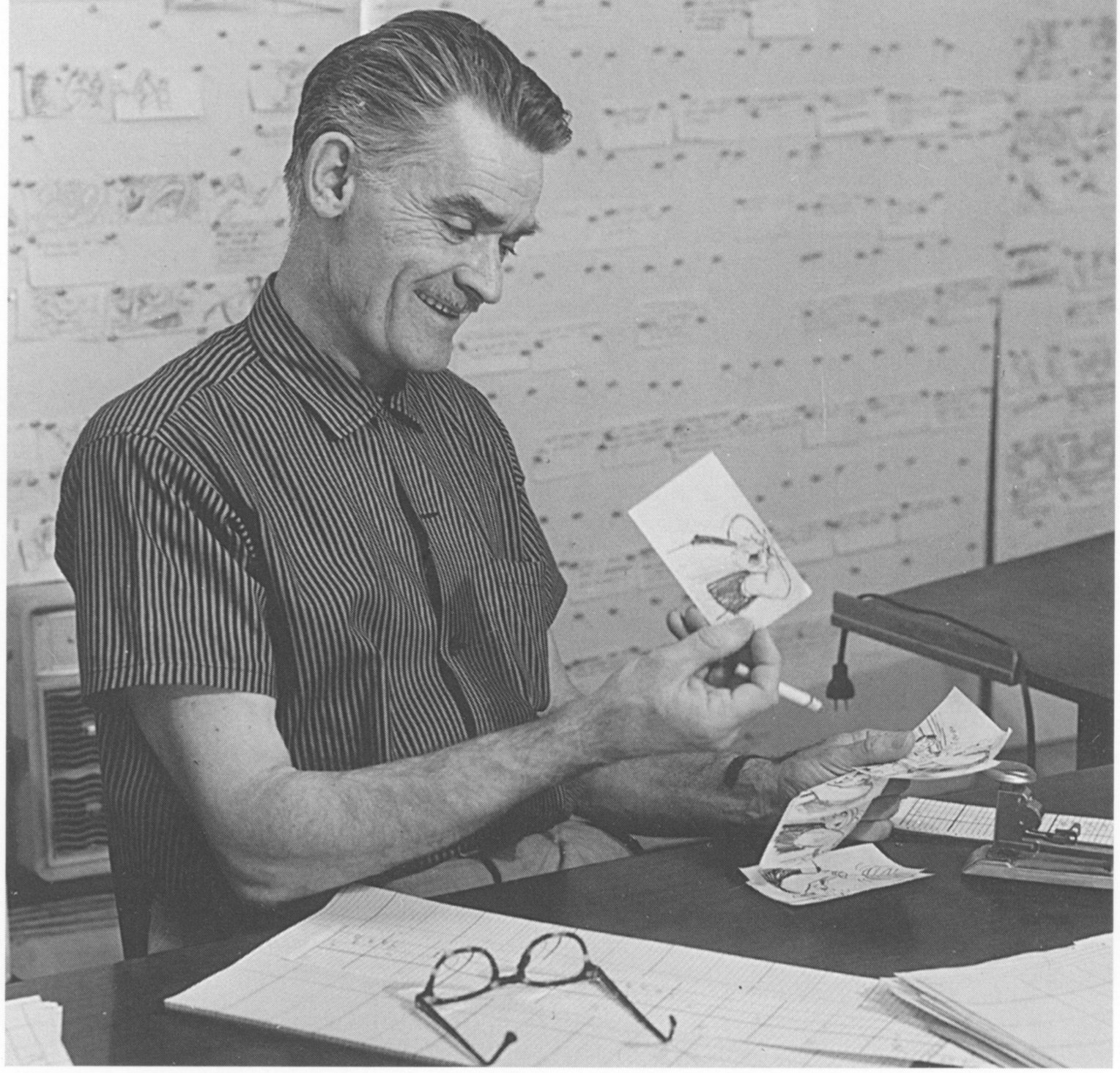
UPPER RIGHT: Designer Sterling Sturtevant and director Peter Burness pose for a photo that appeared in "Look" magazine ca. 1953.

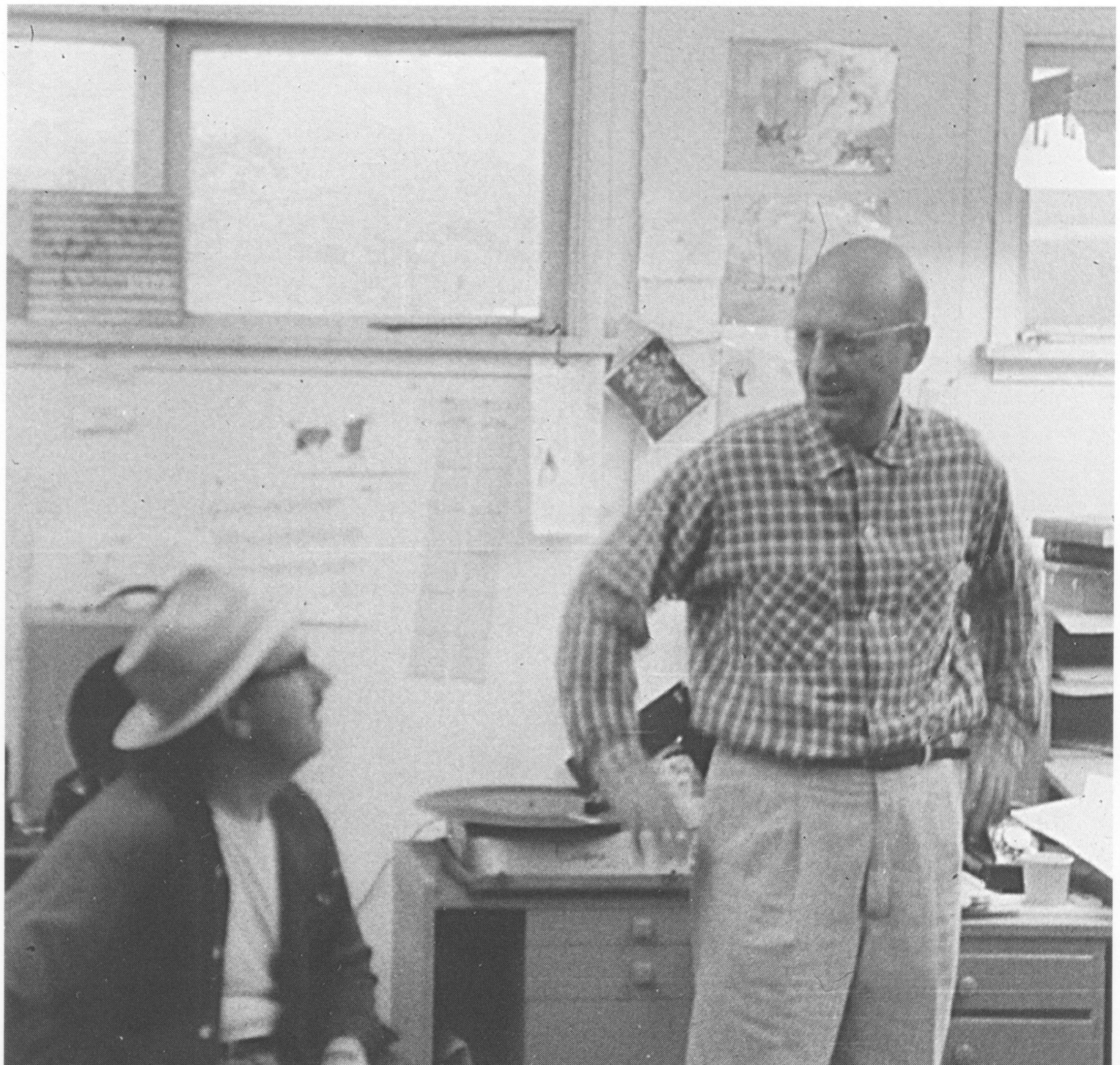
RIGHT: Story artist Dick Shaw in front of his storyboard for "Magoo's Express" (1955).

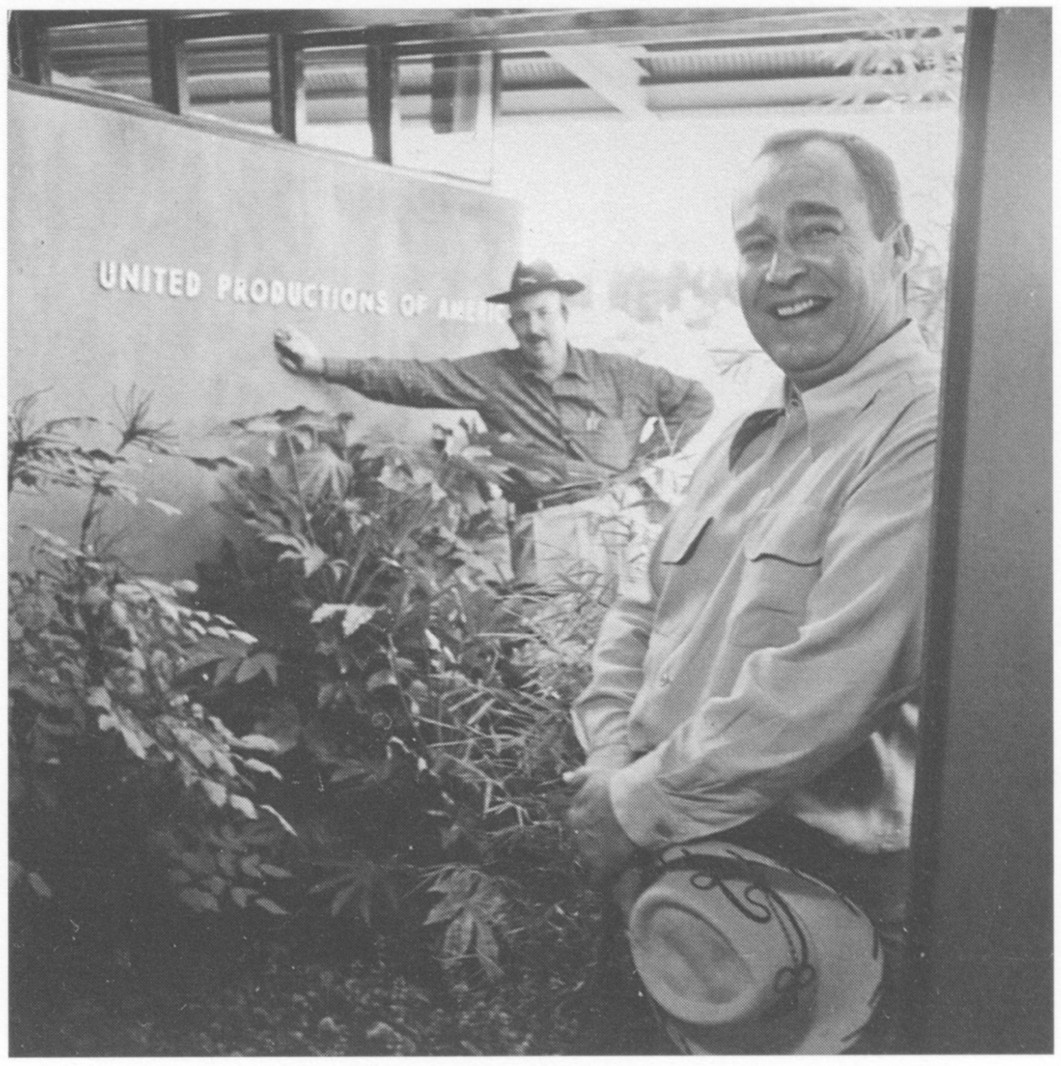
OPPOSITE TOP: Designer Art Heinemann working on "1001 Arabian Nights."

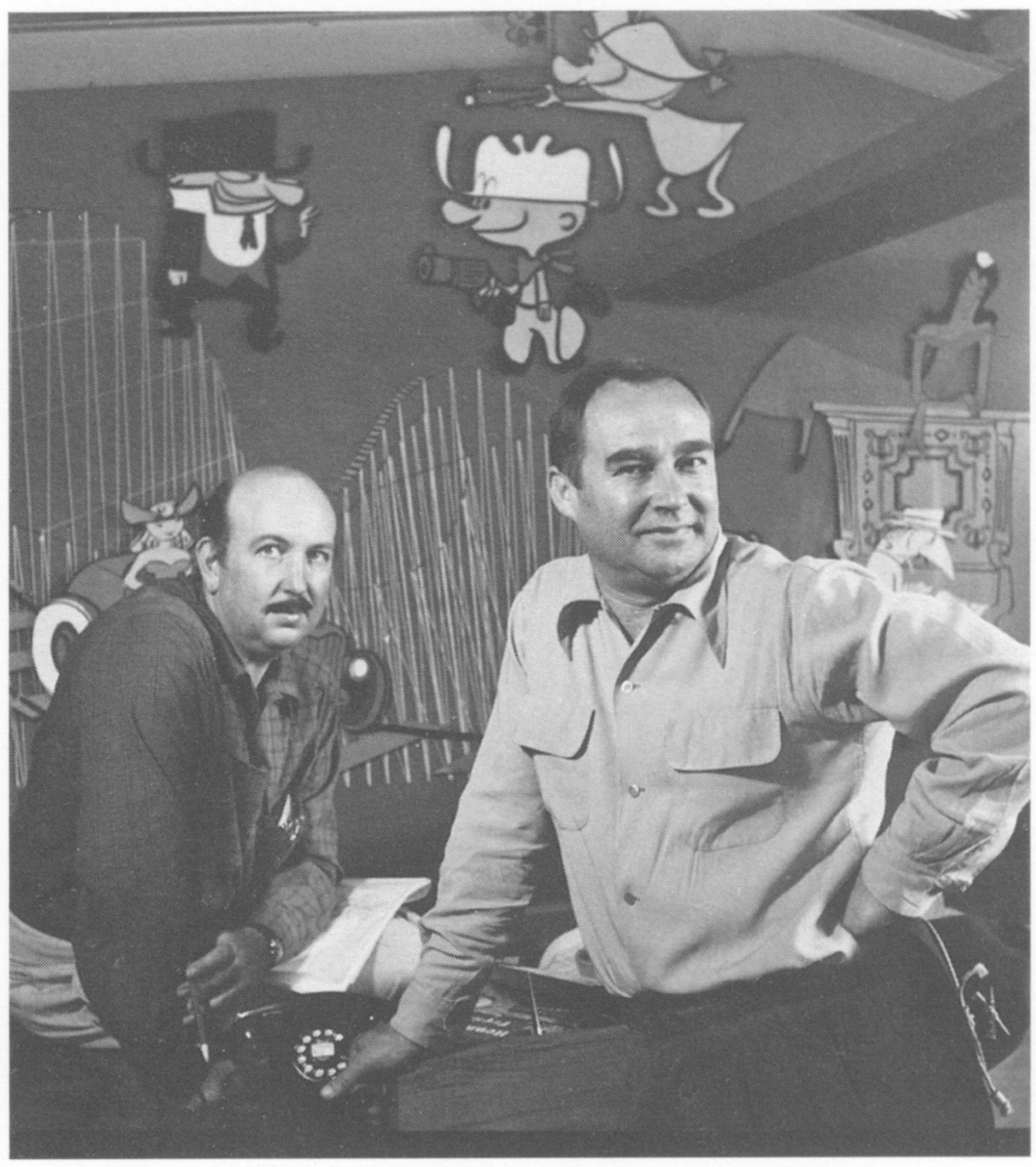
OPPOSITE BOTTOM: Animator Frank Smith (sitting) and director/designer Lew Keller from November 1955, during the production of the TV series "The Boing Boing Show" (1956).











THIS SPREAD: Story artist and designer T. Hee (wearing hat in top photo) and director Robert 'Bobe' Cannon in a series of publicity photos for the Columbia theatrical "Willie the Kid" (1952). The children in the photo were those of UPA personnel including Herb Klynn and Adrian Woolery.

FOLLOWING SPREAD: Director John Hubley (left) and story artist Phil Eastman in a 1951 meeting.

"Not only were the cartoons pleasant to the eye, but they were also about something. We turned to people like Poe and Thurber and Bemelmans for good stories, so we had an interesting content. And we involved people from all the arts. Musicians like Ernest Gold and Boris Kremenliev and Shorty Rogers, who might never have done music for a cartoon, were hired by UPA. Dory Previn wrote rhyming scripts for the 'Twirliger Twins.' Filmmakers from the avant-garde, like John Whitney and Sidney Peterson, were also hired."

— Background painter and color stylist Jules Engel

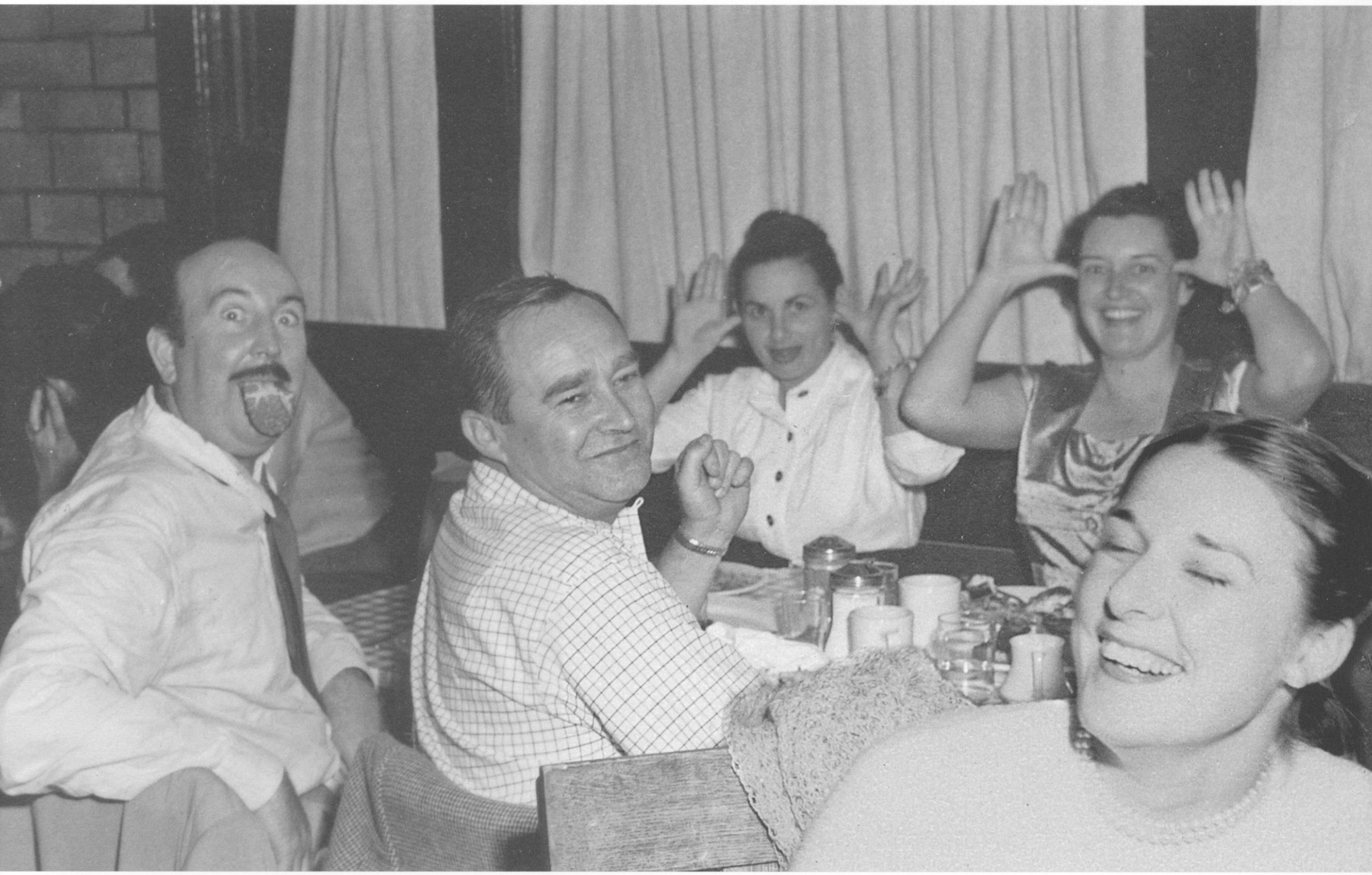
John Hubley draws dancer Olga Lunick, who served as choreographer on "Rooty Toot Toot" (1952).

A studio production meeting, ca. 1950, at the Smokehouse Restaurant, which was located next door from the UPA studio in Burbank. Clockwise from bottom left: unidentified woman, Phil Eastman, Earl Jonas, Herb Klynn, John Hubley, Adrian Woolery and Rudy Larriva.

"Everyone [at UPA in the early years] had respect for the other person. Everyone was relaxed, and free to contribute, and there was a great warmth and compatibility, which generated this enthusiasm, which ended up on the screen."

— Background painter and production manager Herb Klynn

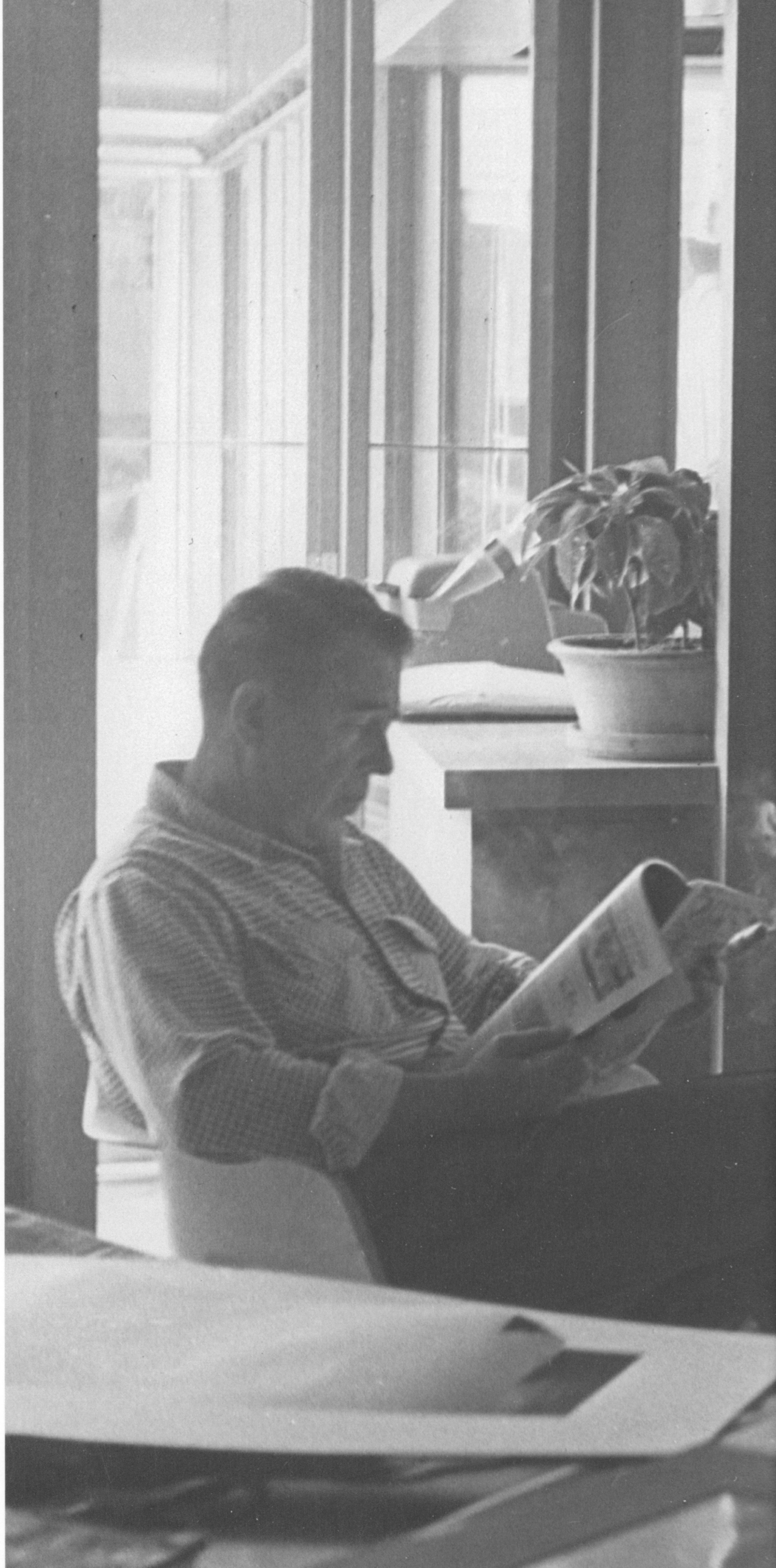
Staff photograph ca. 1950.



UPA studio party at the Meatball Manor, a restaurant co-owned by one of UPA's sound effects artists, Joe Siracusa.

OPPOSITE PAGE: (left to right) Animator Barney Posner, Sam and Patricia Clayberger, Martha and Melvin Getzler. Bill Hurtz and T. Hee inbetween the Claybergers.

ABOVE (l. to r.): T. Hee, Bobe Cannon, Cannon's daughter, Hana, and wife, Martha. Patricia Clayberger in foreground.



Breaktime at UPA. Cameraman Jack Eckes sitting at left. Unidentified production personnel in background.

ABOVE: The studio lobby.

OPPOSITE: UPA president Stephen Bosustow's office.

FOLLOWING SPREAD: Stephen Bosustow and "The Tell-Tale Heart" director Ted Parmelee examine one of Paul Julian's background paintings for the film.

"The striking design had high roofs vaulted with corrugated metal, and the rooms were laid out along several corridors around a court-yard, so that every office, inside and outside, had a glass wall looking out on trees and flowers—some even had a country-club view. How pleasant those walkways were—and such a different ambience from Disney or the other animation studios I knew, which offered factory cubicles with artificial light and no view."

— Director John Whitney commenting
on the architecture of the UPA studio

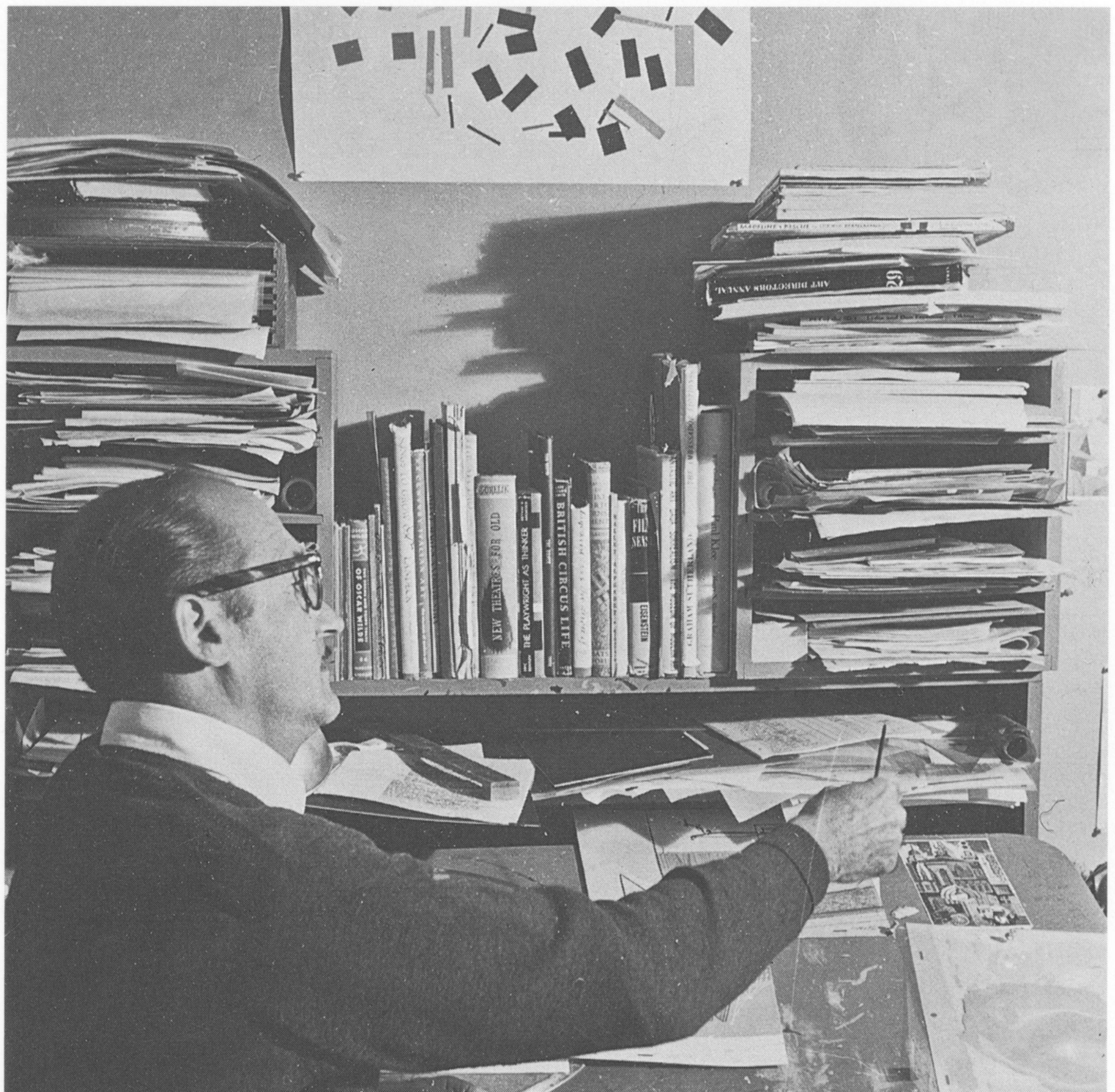
POE
EXP.

After a boiler explosion at the studio during the weekend, the UPA crew rushed down to the studio to clean up including, in this photo, Paul Julian, Herb Klynn, Adrian Woolery and Rudy Larriva.

Klynn recalled of the event:

> "A lot of artwork from the projects in production had been blown out into the fields around the building. The exclusive Lakeside Country Club was right next to our lot, with just a wash between us. Their fence was plastered with cels, and many had blown over onto the golf course. Most of us would have been restricted and refused entrance to the club, but we climbed down the steep side of the wash and clambered up the other side, and we crawled over and under the fence and went scampering across the lawn collecting our artwork."

FOLLOWING SPREAD: Background painters Bob McIntosh (top) and Jules Engel (below) in discussion with Stephen Bosustow.


ART DIRECTORS ANNUAL
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NEW THEATRES FOR OLD

KODAK SAFETY▲FILM▲■

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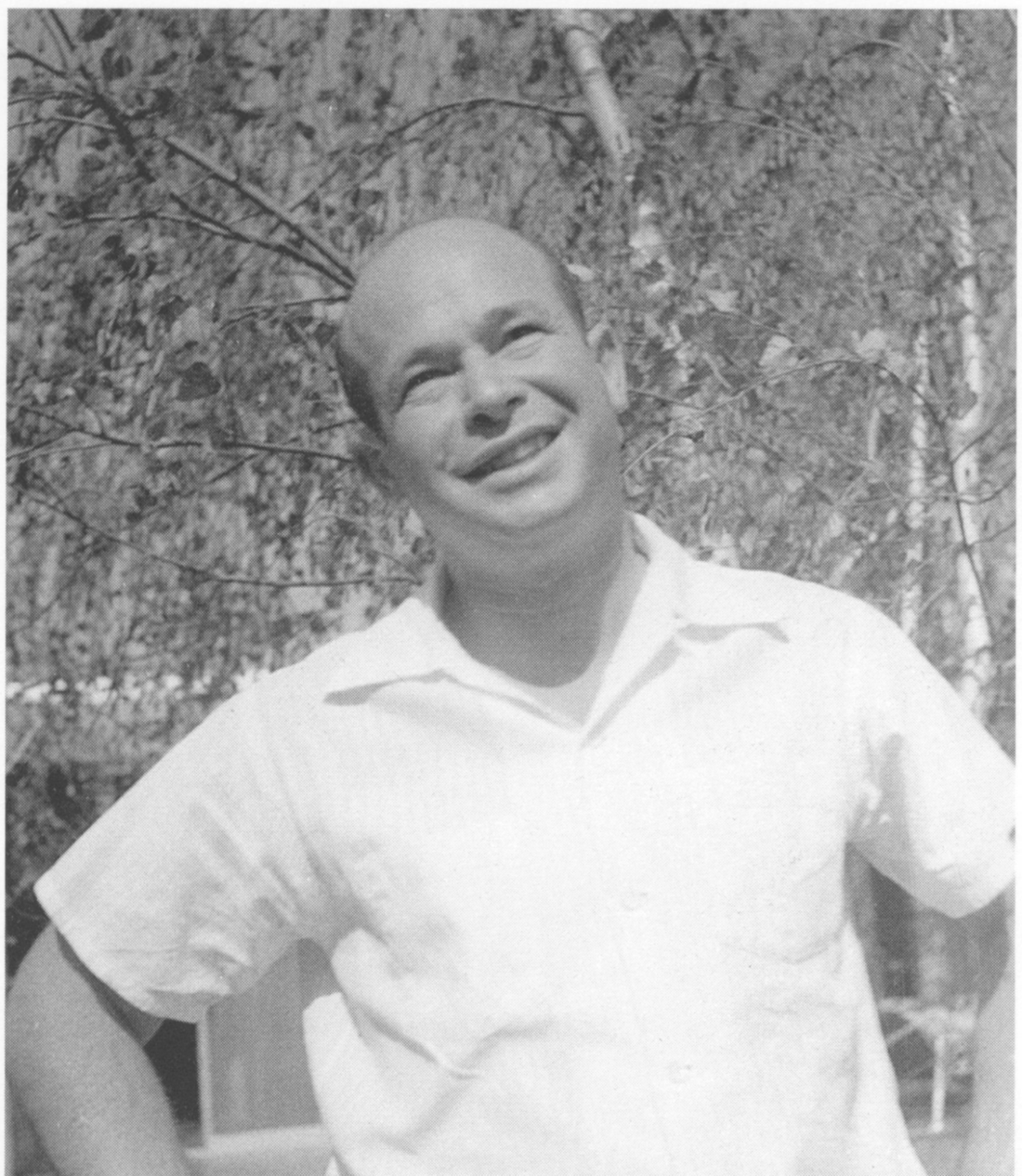
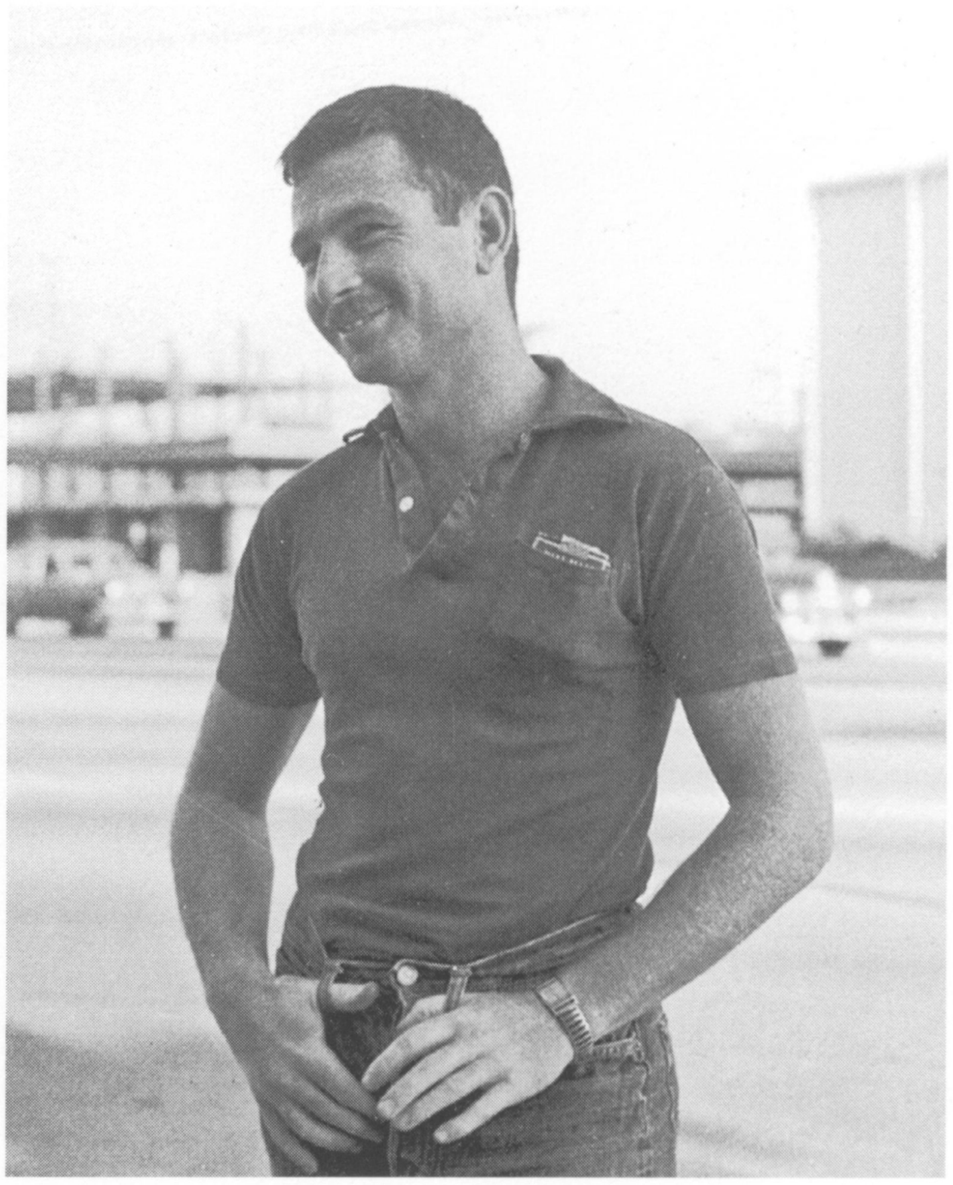
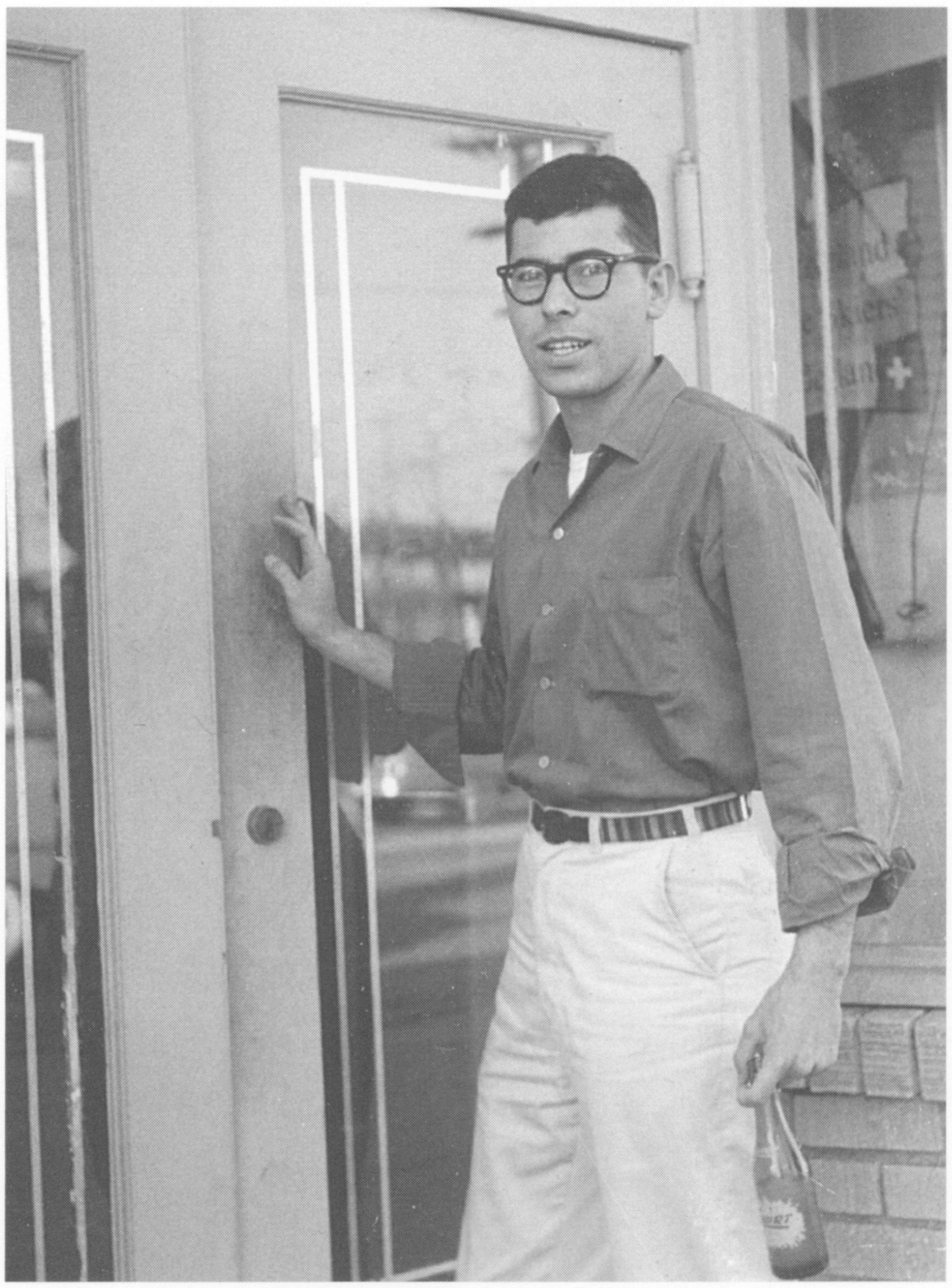


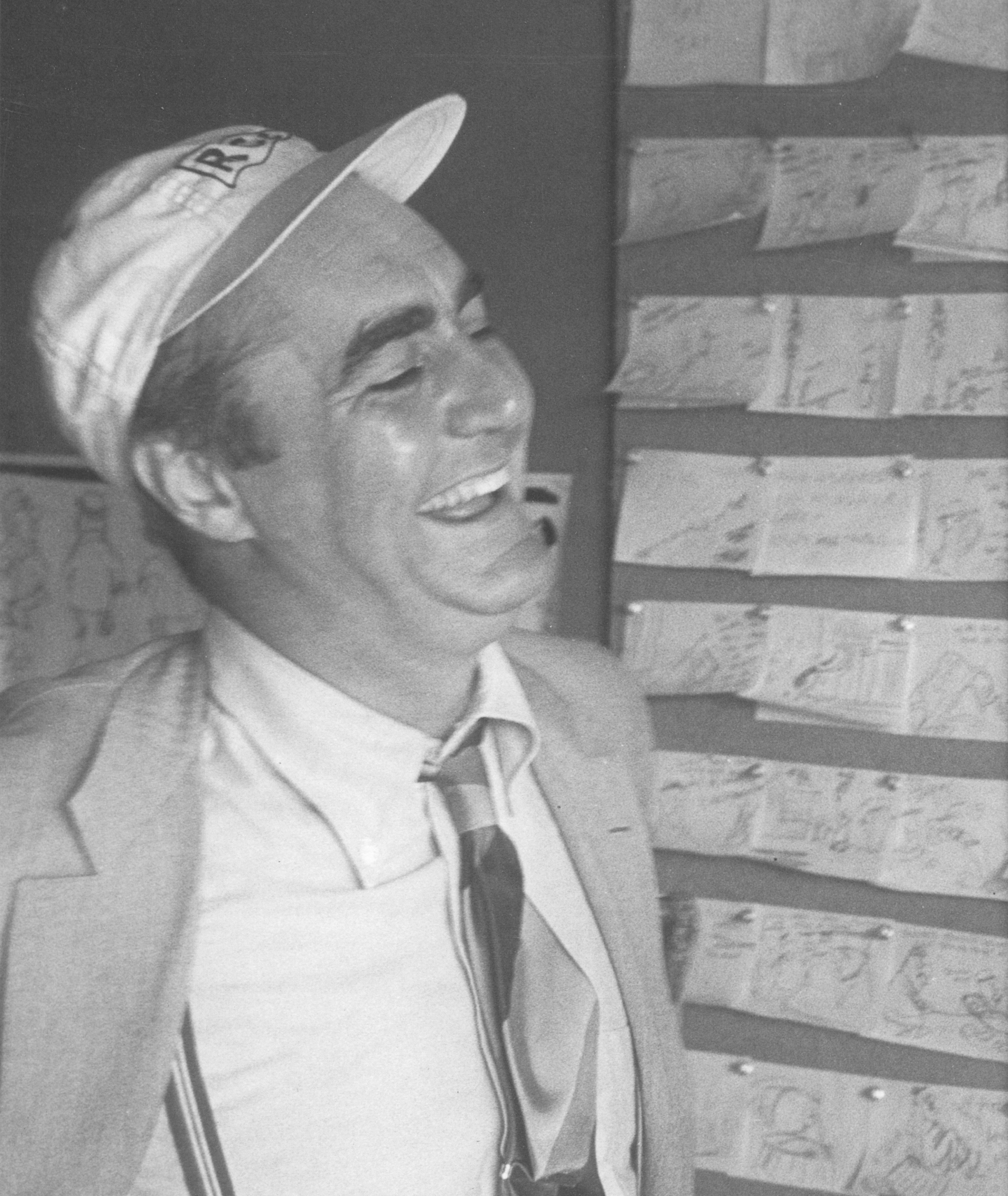


OPPOSITE: (top) Designer Dolores Cannata, (bottom left) background painter David Weidman, (bottom right) background painter Ervin Kaplan.

THIS PAGE: (top) Designer Mordi Gerstein, (bottom) background painter and designer Bob Dranko.

FOLLOWING SPREAD: Mr. Magoo voice Jim Backus (left) and director Pete Burness discuss the storyboard for "The Dog Snatcher" in a September 1951 meeting.

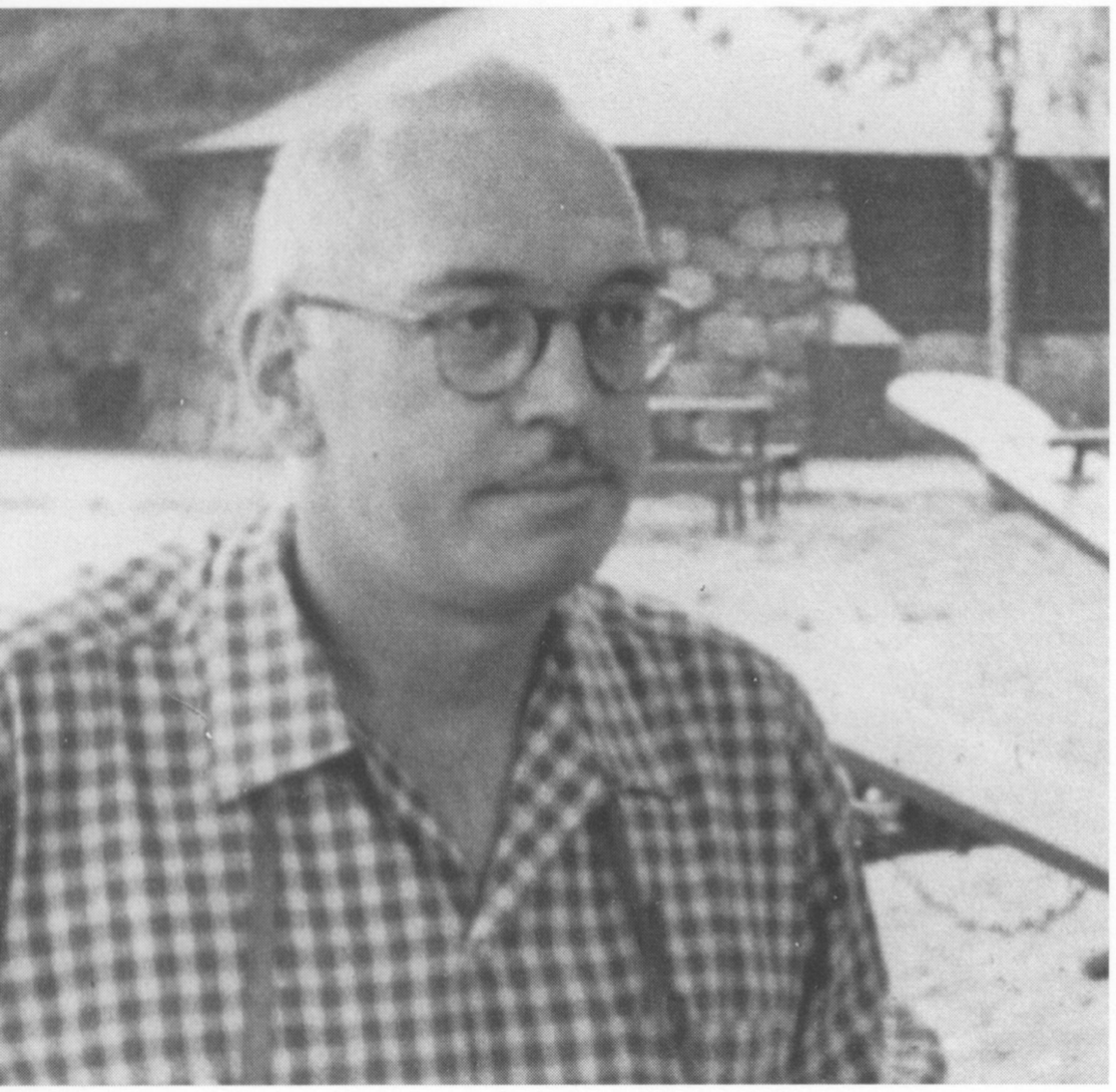


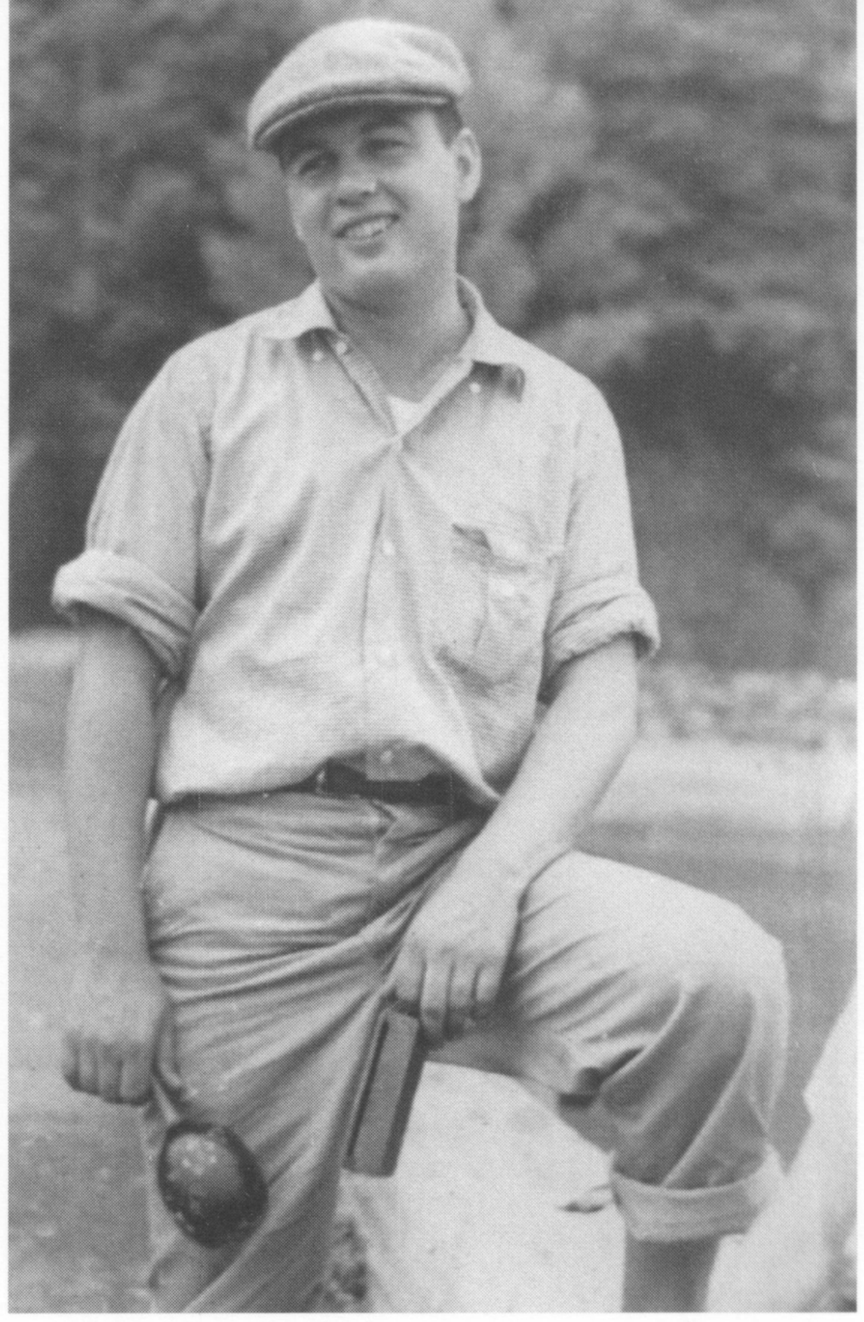


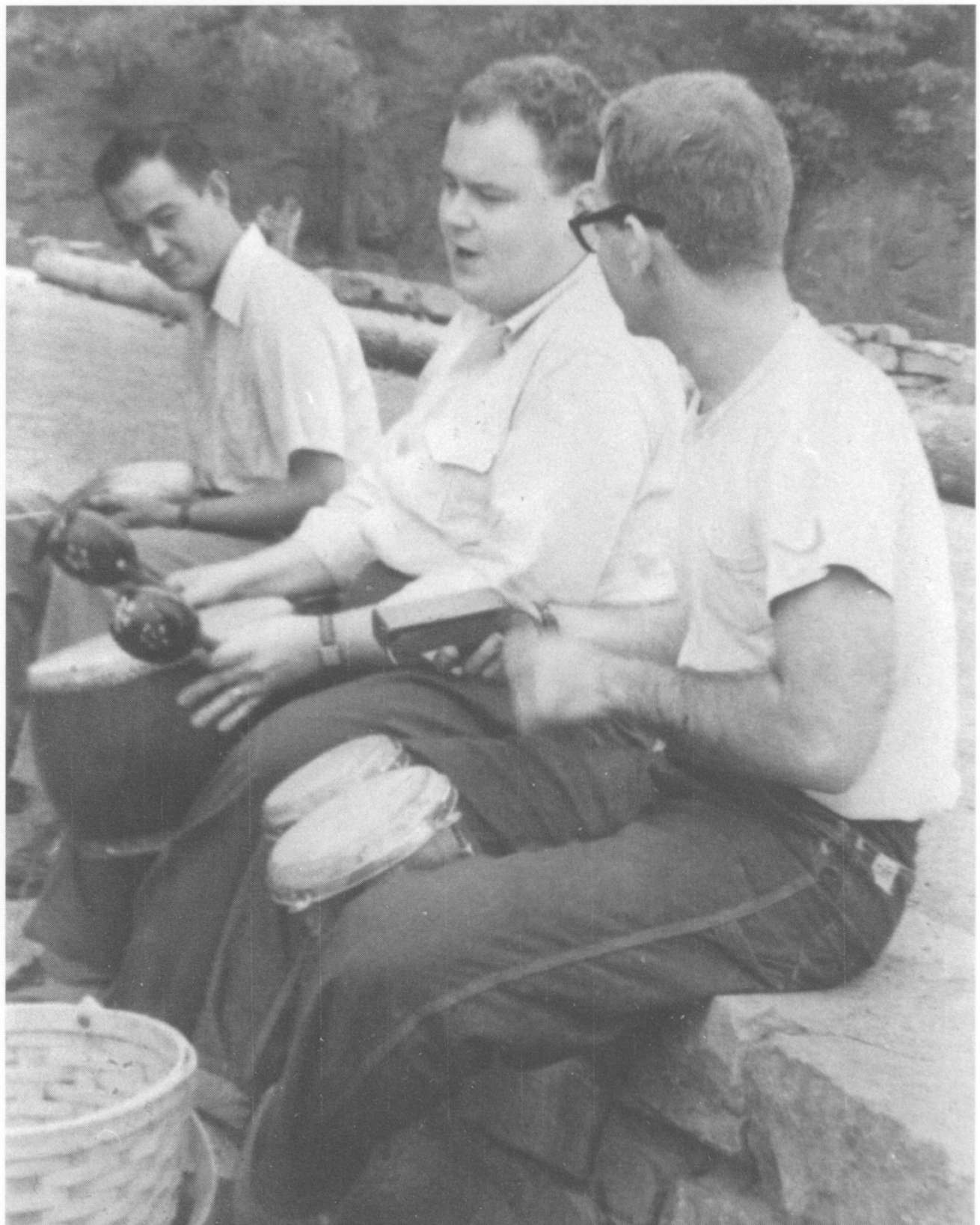
ABOVE: Animation checkers at UPA (l. to r.): Dotti Foell, Evelyn Field, Joyce Gard and Marian Turk. A ping-pong session is taking place in the courtyard behind them.

ABOVE: Mary Cain, who served as UPA's head of ink-and-paint during the studio's formative years, started her own independent ink-and-paint service in the mid-1950s.

FOLLOWING SPREAD: Designer Charleen Peterson and background painter/designer Sam Clayberger.



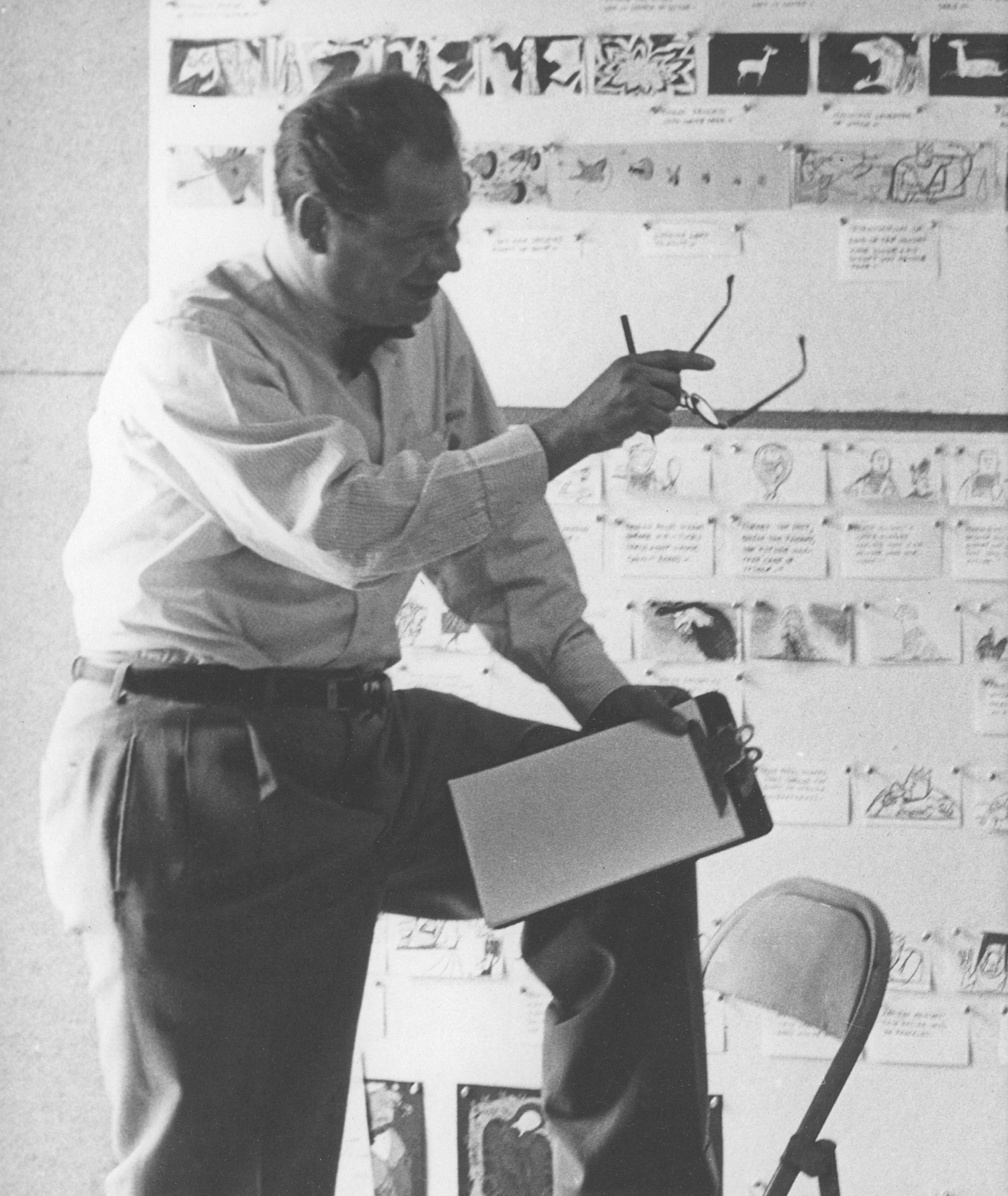




ABOVE: Designer Cliff Roberts (left) and UPA-NY creative director Gene Deitch at a company picnic on the East Coast.

OPPOSITE: (top left) writer and sales rep Bill Bernal; (top right) UPA-NY designer (and later, UPA-NY co-creative director) Jack Goodford; (bottom left) designer/animator/director Fred Crippen; (bottom right) designer (and later, UPA-NY co-creative director) Chris Ishii, Cliff Roberts, Gene Deitch.

FOLLOWING SPREAD: Story artists Aurelius Battaglia (l.) and Leo Salkin discuss the storyboards for the studio's unproduced James Thurber feature "The White Deer" (ca. 1954).



Director Pete Burness working
in his office.

The UPA Filmography

The following attempts to list every work produced by United Productions of America (UPA) including its earlier incarnations as Industrial Film and Poster Service, Industrial Films, and United Film Productions. The list cuts off ca. 1960, when Stephen Bosustow sold the studio to Henry G. Saperstein. The primary productions following the sale were the "Mr. Magoo" TV series (1960), "The Adventures of Dick Tracy" (1961), the feature "Gay Purr-ee" (1962), "Mr. Magoo's Christmas Carol" (1962) and "The Famous Adventures of Mr. Magoo" (1964).

The list is organized in three broad categories:

I. EARLY WORKS, INDUSTRIALS, EDUCATIONAL
II. THEATRICAL FILMS
III. TELEVISION

I. EARLY WORKS, INDUSTRIALS, EDUCATIONAL

1943 "Sparks and Chips Get the Blitz" (sound slide film) [Consolidated Shipyards, Long Beach, California]

1944 "Hell-Bent for Election" [United Auto Workers]

1944 "A Few Quick Facts about Inflation" [U.S. Army Signal Corps]

1944 "Lend Lease" [U.S. Army Signal Corps]

1945 "A Few Quick Facts about Fear" (aka "Battle Fear") [U.S. Army Signal Corps]

1945 "A Few Quick Facts about Dysentery and Disease" [U.S Army Signal Corps]

1945 "Tuesday in November" (inserts and titles) [OWI-Overseas Branch]

c. 1945 "The Rover Boys in Peril" [U.S. Navy Flight Safety Division]

c. 1945 "Inside Morgan's Head" [U.S. Navy Flight Safety Division]

1946 "Brotherhood of Man" [United Auto Workers]

1946 "Alle Menschen Sind Bruder" (German release of "Brotherhood of Man") [War Department-Civil Affairs Division]

1946 "Flat Hatting" [U.S. Navy Flight Safety Division]

1946 "After the Cut" [U.S. Navy Flight Safety Division]

1946 "Landing Accidents" [U.S. Navy Flight Safety Division]

c. 1946 "Idling Mixture Check" [U.S. Navy Flight Safety Division]

1947 "Marginal Weather Accidents" [U.S. Navy Flight Safety Division]

1947 "Public Opinion Polls" [U.S. State Department]

1947 "Understanding Ourselves" (animated insert in sex-education film "Human Growth") [University of Oregon and Eddie Albert Productions]

1948 "Swab Your Choppers" [U.S. Navy Bureau of Medicine and Surgery]

1949 "Big Tim" (institutional film for theatres) [Timken Roller Bearing Co.; Wilding Pictures]

1949 "Jet Hazards in Ground Operations"

1949 "Jet Wings for Tomorrow"

1949 "Bailing Out" [U.S. Navy Flight Safety Division]

1951 "Discipline Pays Off" [U.S. Navy]

1951 "Man on the Land" [American Petroleum Institute]

1952 "Man Alive!" [American Cancer Society]

1952 "More Than Meets the Eye" (sales film) [CBS Radio]

1953 "It's Time for Everybody" (sales film) [CBS Radio]

1954 "Look Who's Driving" (educational film) [Aetna Casualty & Surety Co.]

1954 "Pump Trouble" [American Heart Association]

1954 "Tune in Tomorrow" [CBS Television]

N.D. "Japan" [U.S. Army Signal Corps]

N.D. "Ground Operation of Jet Aircraft" [U.S. Navy Flight Safety Division]

N.D. "Collisions during Simulated Combat" [U.S. Navy Flight Safety Division]

N.D. "Fuel" [U.S. Navy Flight Safety Division]

N.D. "Join-Up Collisions" [U.S. Navy Flight Safety Division]

N.D. "Collisions with the Earth" [U.S. Navy Flight Safety Division]

N.D. "Taxiing Accidents" [U.S. Navy Flight Safety Division]

N.D. "Emergency Landings" [U.S. Navy Flight Safety Division]

N.D. "Indestructible Smith" [U.S. Navy Flight Safety Division]

N.D. "Hazards of Jet Warfare"

N.D. "The Sailor and the Seagull" [U.S. Navy Bureau of Naval Personnel]

N.D. "In Your Power" [U.S. Navy Bureau of Naval Personnel]

N.D. "Hold It Mac" [U.S. Navy Insurance Division]

N.D. "Ballistics" (inserts for training films) [U.S. Army Signal Corps]

N.D. "Northwest U.S.A." (inserts and titles) [OWI-Overseas Branch]

N.D. "Screen Magazine" (inserts and titles) [OWI-Overseas Branch]

N.D. "Fortress of Freedom" (inserts and titles) [OWI-Overseas Branch]

N.D. "San Francisco Peace Conference" (inserts and titles) [OWI-Overseas Branch]

N.D. "The Lord's Way" (insert) [Mormon Church]

N.D. "Tom, Dick and Mary" (sound slide film) [General Electric Co.]

N.D. "Sad Sack" (educational/advertising film) [Veterans Administration]

N.D. "Sales Training" (live-action and animated training film) [Hancock Oil Co.; Ruthrauff & Ryan]

N.D. "It's Up to Us" (live-action training film) [Community Chest, Los Angeles, California]

N.D. "Expanding World Relationships" [U.S. State Department]

N.D. "How a Bill Goes through Congress" [U.S. State Department]

N.D. "Healthy, Wealthy and Wise" (sound slide film) [Kaiser Permanente Health Foundation]

N.D. "Design for Arc Welding" (inserts) [Lincoln Electric Co.]

N.D. "Glass" (inserts for training film) [Owens-Illinois Glass Co.]

N.D. "Cherry Rivet Application" (sales film) [Cherry Rivet Co.; Dana Jones Co.]

N.D. "Man in the Cage" (sound slide film) [Fair Employment Practice Films]

N.D. "Manufacturing of Crystals" (live-action) [Higgins Boat Works Radio Division]

N.D. "Consumption of Food" (inserts) [Encyclopedia Britannica Films]

N.D. "Production of Food" (inserts) [Encyclopedia Britannica Films]

N.D. "Distribution of Food" (inserts) [Encyclopedia Britannica Films]

N.D. "The Wonderful Ears of Johnny McGoggin" (inserts) [James L. Free Productions]

N.D. "Weed No More" (inserts) [Jerry Fairbanks; Sherwin-Williams]

N.D. "Pestroy" (inserts) [Jerry Fairbanks; Sherwin-Williams]

N.D. "Safety at Play" (filmstrip) [Used in primary schools]

N.D. "Wholesome Living" (filmstrip) [Used in primary schools]

N.D. "Democratic Living" (filmstrip) [Used in primary schools]

N.D. "Douglas Aircraft" (inserts) [Roland Reed Productions]

N.D. "Malleable Iron" (inserts) [Roland Reed Productions]

N.D. "Open Door to Sales" (three sound-slide training films) [Forest Lawn Insurance Co.]

N.D. "Just between Us Girls" (sales film) [Carson-Roberts, Inc.]

N.D. "Sugar, U.S.A." (insert in sales film) [Mercury International, Inc.]

N.D. "The Studebaker Story" (inserts in sales film) [Screen Gems, Inc.]

N.D. "A Mirror for the Sky" (animated backgrounds for stage show) [DuBois-Friedman]

N.D. "Story of Commercial Banking" (inserts) [Continental Bank; Wilding Pictures]

N.D. "General Motors Motorama" (inserts in live-action sales film) [Kudner Agency]

N.D. "Little Boy Blew"

N.D. "Hooray for Homer"

N.D. "Chocolongo El Terrible" [theatrical commercial (Spanish)]
"Camay" [theatrical commercial (Spanish)]
"Los Novios de Juanita" [theatrical commercial (Spanish)]
"La Mujer a Traves de los Tiempos" [theatrical commercial (Spanish)]
[Procter & Gamble (Publicidad Alvarez Perez Agency, Cuba)]

N.D. "No Title" [Boeing Aircraft]

N.D "No Title" [FEPC]

N.D. "No Title" [General Petroleum]

II. THEATRICAL FILMS

i. SHORT FILMS (RELEASED BY COLUMBIA PICTURES)

1948 "Robin Hoodlum" [Fox and Crow] (December 23)

1949 "The Magic Fluke" [Fox and Crow] (March 27)

1949 "The Ragtime Bear" [Jolly Frolics (first Mr. Magoo)] (September 8)

1950 “Punchy de Leon” [Jolly Frolics (last Fox and Crow)] (January 12)

1950 “Spellbound Hound” [Mr. Magoo] (March 16)

1950 “The Miner’s Daughter” [Jolly Frolics] (May 25)

1950 “Giddyap” [Jolly Frolics] (July 27)

1950 “Trouble Indemnity” [Mr. Magoo] (September 14)

1950 “The Popcorn Story” [Jolly Frolics] (November 30)

1950 “Bungled Bungalow” [Mr. Magoo] (December 28)

1951 “Gerald McBoing Boing” [Jolly Frolics] (January 25; released for Oscar consideration in 1950)

1951 “The Family Circus” [Jolly Frolics] (January 25)

1951 “Bare Faced Flatfoot” [Mr. Magoo] (April 26)

1951 “Georgie and the Dragon” [Jolly Frolics] (September 27)

1951 “Fuddy Duddy Buddy” [Mr. Magoo] (October 18)

1951 “The Wonder Gloves” [Jolly Frolics] (November 29)

1951 “Grizzly Golfer” [Mr. Magoo] (December 20)

1952 “The Oompahs” [Jolly Frolics] (January 24)

1952 “Sloppy Jalopy” [Mr. Magoo] (February 21)

1952 “Rooty Toot Toot” [Jolly Frolics] (March 27)

1952 “The Dog Snatcher” [Mr. Magoo] (May 29)

1952 “Willie the Kid” [Jolly Frolics] (June 26)

1952 “Pink and Blue Blues” [Mr. Magoo] (August 28)

1952 “Pete Hothead” [Jolly Frolics] (September 25)

1952 “Hotsy Footsy” [Mr. Magoo] (October 23)

1952 “Madeline” [Jolly Frolics] (November 27)

1952 “Captains Outrageous” [Mr. Magoo] (December 25)

1953 “Little Boy with a Big Horn” [Jolly Frolics] (March 26)

1953 “The Emperor’s New Clothes” [Jolly Frolics] (April 30)

1953 “Safety Spin” [Mr. Magoo] (May 21)

1953 “Christopher Crumpet” [Jolly Frolics] (June 25)

1953 “Gerald McBoing Boing’s Symphony” (July 15)

1953 “Magoo’s Masterpiece” [Mr. Magoo] (July 30)

1953 “The Unicorn in the Garden” (September 24)

1953 “Magoo Slept Here” [Mr. Magoo] (November 19)

1953 “The Tell-Tale Heart” (December 27)

1954 “Bringing Up Mother” (January 14)

1954 “Ballet-oop” (February 11)

1954 “Magoo Goes Skiing” [Mr. Magoo] (March 11)

1954 “The Man on the Flying Trapeze” (April 8)

1954 “Fudget’s Budget” (June 17)

1954 “Kangaroo Courting” (July 22)

1954 “How Now Boing Boing” (September 9)

1954 “Destination Magoo” [Mr. Magoo] (December 16)

1955 “When Magoo Flew” [Mr. Magoo] (January 6; released for Oscar consideration in 1954)

1955 “Spare the Child” (January 27)

1955 “Four Wheels No Brakes” [Pete Hothead] (January 27)

1955 “Magoo’s Check-Up” [Mr. Magoo] (February 24)

1955 “Baby Boogie” (May 19)

1955 ”Magoo’s Express” [Mr. Magoo] (May 19)

1955 “Madcap Magoo” [Mr. Magoo] (June 23)

1955 “Christopher Crumpet’s Playmate” (September 8)

1955 “Stage Door Magoo” [Mr. Magoo] (October 6)

1955 “The Rise of Duton Lang” (December 1)

1955 “Magoo Makes News” [Mr. Magoo] (December 12)

1956 “Gerald McBoing! Boing! on Planet Moo” (February 9)

1956 “Magoo’s Canine Mutiny” [Mr. Magoo] (March 8)

1956 “Magoo Goes West” [Mr. Magoo] (April 19)

1956 “Calling Dr. Magoo” [Mr. Magoo] (May 24)

1956 “The Jaywalker” (May 31)

1956 “Magoo Beats the Heat” [Mr. Magoo] (June 21)

1956 “Magoo’s Puddle Jumper” [Mr. Magoo] (July 26)

1956 “Trailblazer Magoo” [Mr. Magoo] (September 13)

1956 “Magoo’s Problem Child” [Mr. Magoo] (October 18)

1956 “Meet Mother Magoo” [Mr. Magoo] (December 27)

1957 “Magoo Goes Overboard” [Mr. Magoo] (February 21)

1957 “Matador Magoo” [Mr. Magoo] (March 30)

1957 “Magoo Breaks Par” [Mr. Magoo] (June 27)

1957 “Magoo’s Glorious Fourth” [Mr. Magoo] (July 25)

1957 “Magoo’s Masquerade” [Mr. Magoo] (August 15)

1957 “Magoo Saves the Bank” [Mr. Magoo] (September 26)

1957 “Rockhound Magoo” [Mr. Magoo] (October 24)

1957 “Magoo’s Moosehunt” [Mr. Magoo] (November 28)

1957 “Magoo’s Private War” [Mr. Magoo])December 19)

1958 “Trees and Jamaica Daddy” [Ham and Hattie] (January 30; released for Oscar consideration in 1957)

1958 “Sailing and Village Band” [Ham and Hattie] (February 27)

1958 “Magoo’s Young Manhood” [Mr. Magoo] (March 13)

1958 “Scoutmaster Magoo” [Mr. Magoo] (April 10)

1958 “The Explosive Mr. Magoo” [Mr. Magoo] (May 8)

1958 “Magoo’s Three-Point Landing” [Mr. Magoo] (June 5)

1958 “Magoo’s Cruise” [Mr. Magoo] (September 11)

1958 “Love Comes to Magoo” [Mr. Magoo] (October 2)

1958 “Spring and Saganaki” [Ham and Hattie] (October)

1958 “Gumshoe Magoo” [Mr. Magoo] (November)

1959 “Bwana Magoo” [Mr. Magoo] (January 9)

1959 “Picnics Are Fun and Dino’s Serenade” [Ham and Hattie] (January 16)

1959 “Magoo’s Homecoming” [Mr. Magoo] (March 5)

1959 “Merry Minstrel Magoo” [Mr. Magoo] (April 9)

1959 “Magoo’s Lodge Brother” [Mr. Magoo] (May 7)

1959 “Terror Faces Magoo” [Mr. Magoo] (July 9)

ii. LIVE-ACTION FEATURES

1948 “No Minor Vices” [Enterprise Prods.] (includes an animated insert)

1949 “The Red Pony” [Republic Pictures] (includes live-action/animated inserts)

1952 “The Four Poster” [Columbia Pictures] (includes animated sequences)

1952 “Dreamboat” [Twentieth Century-Fox] (includes UPA animation)

1953 “The Girl Next Door” [Twentieth Century-Fox] (includes animated sequences)

1958 “The Vikings” [United Artists] (includes animated title sequence)

iii. ANIMATED FEATURES

1959 “1001 Arabian Nights” [Columbia Pictures]

III. TELEVISION

i. EARLY WORKS, TITLES, MISCELLANEOUS

1949 “Dusty of the Circus” (pilot) [Twentieth Century-Fox]

1950 (or 1958) “The Garry Moore Show” (titles/inserts)

1952 “Omnibus” (titles/inserts)

1953 “The 51st Dragon” (animated short which debuted on CBS’s “Omnibus” on December 20)

1953 “Our Mr. Sun” (inserts in live-action documentary) [Frank Capra Prods.]

1954 “Frosty the Snowman” [Hill & Range Songs, Inc.]

c. 1954 “Peter Cottontail” [Hill & Range Songs, Inc.]

1954 “Howdy Doody and His Magic Hat” (animated cartoon produced for “The Howdy Doody Show”)

1959 “The Twilight Zone” (title sequence)

ii. TELEVISION COMMERCIALS

c. 1951 “There’s a Ford in Your Future” (technical animation insert for TV and theatrical) [Ford Motor Company (Audio Productions)]

c. 1951 “Ford Service” (19 TV commercials, also theatrical)
“Safety” (live-action and animated for TV and theatrical)
“Economy” (live-action and animated for TV and theatrical)
“Performance” (live-action and animated for TV and theatrical)
“Comfort” (live-action and animated for TV and theatrical)
“Beauty” (live-action and animated for TV and theatrical)
“1951 Ford” (13 live-action and animated theatrical spots)
“Fordomatic Series” (18 live-action TV commercials)
“1951 Ford” (18 live-action TV commercials)
[Ford Motor Company (J. Walter Thompson Agency)]

1954 “Jell-O Instant Pudding” (designed by Saul Steinberg)

1955 “Borden’s Instant Coffee” (two commercials)

1955 “Bromoquinine” [Gardner Advertising Co.]

1955 “Gold Seal Salmon”

1955 “United Jewish Appeal”

1955 “Ipana Toothpaste”

1955 “Baby Ruth Candy Bar”

1955 “Piel’s Beer” (six commercials with Bert & Harry) [Young & Rubicam]

1955 “CBS Hytron” [Bennett & Northrop, Inc.]

1957 “Philip Morris” [Leo Burnett]

1957 “Foulds Macaroni” [Clinton E. Frank]

1957 “Sunbeam Corporation” [Perrin-Paus]

1960 “Dawson Beer”

1960 “Mission Peak”

1960 “Stag Beer” (with Mr. Magoo) [Edward H. Weiss]

1960 “Richfield Boron”

1960 “Oldsmobile” & “Oldsmobile 88”

N.D. “Southern Select Beer” (live-action and animated) [Galveston-Houston Breweries (Rauthrauff & Ryan)]

N.D. “Bill Board” (live-action and animated)

N.D. “Sludge Bound” (live-action and animated)

N.D. “Minute Man Magic” (live-action and animated)

N.D. “Hoodlums under the Hood” (live-action and animated) [Union Oil Co. (Foote, Cone & Belding)]

N.D. “Kool Cigarettes” (inserts in live-action commercial) [Ted Bates & Co.]

N.D. “Carling’s Ale” [Benton & Bowles Agency]

N.D. “Paper-Mate Pen” [Erwin Wasey Agency]

N.D. “General Motors TV Spots” (six commercials) [Kudner Agency]

N.D. “Cashmere Bouquet Hand Lotion” [Sherman & Marquette]

N.D. “Pond’s Tissues” (four TV and theatrical commercials) [Pond’s Extract Co. (J. Walter Thompson Agency)]

N.D. “Unicycle” & “Saddle” [Shell Oil Co. (J. Walter Thompson Agency)]

N.D. “Ward Bread” (three commercials) [J. Walter Thompson Agency]

N.D. “Goebel Beer” [Goebel Beer Company (Sarra, Inc.)]

N.D. “Lucky Strike” [American Tobacco Co (Sarra, Inc.)]

N.D. “Radiant Heat Engineering Co.” (Rose, Gardner & White)]

N.D. “Norge Appliances” (13 live-action commercials) [Norge Div.-Borg-Warner (J. Walter Thompson Agency)]

N.D. “Carrier Weather Maker” & “Carrier Air Conditioner” [N. W. Ayer & Son]

N.D. “Surf” [Lever Bros. Company (N. W. Ayer & Son)]

N.D. “Webster Cigar” [Webster Tobacco Co. (N. W. Ayer & Son.)]

N.D. “General Electric” (with Mr. Magoo)

N.D. “Keora”

N.D. “Good ’n Plenty” [Bauer & Tripp]

N.D. “Pal Razor Blades”

N.D. “State Line Potato Chips”

N.D. “Old Gold Cigarettes” [Lennen & Newell]

N.D. “Nabisco” (Frosted Macaroons, Corn Thins and Blue Cheese)

N.D. “Niagara Instant Laundry Starch”

N.D. “Mueller’s Macaroni”

N.D. “Ballantine Beer”

N.D. “Scott Towels”

N.D. “Proctor Toasters”

N.D. “Arcadian Nitrogen Fertilizer Solution”

N.D. “Talon Zipper”

N.D. “Holiday”

N.D. “Folger’s Instant Coffee” [Harris, Harlan & Wood]

N.D. “Marlboro Cigarettes” [Leo Burnett]

N.D. “Johnson & Johnson Nose Drops and Spray” [L. W. Frolich]

N.D. “Oertels ’92 Beer” [Lynch & Hart]

N.D. “Hood Bleach and Starch” [Pritchard, Daniels, Dreher]

N.D. “Tonette” [North Advertising]

N.D. “Amoco Gasoline”

N.D. “Ivory Flakes”

N.D. “Bab-O Cleanser”

N.D. “Esso”

N.D. “Swansdown”

N.D. "Cavalier"

N.D. "U.S. Navy TV Spot"

N.D. "Elgin"

iii. TELEVISION SERIES

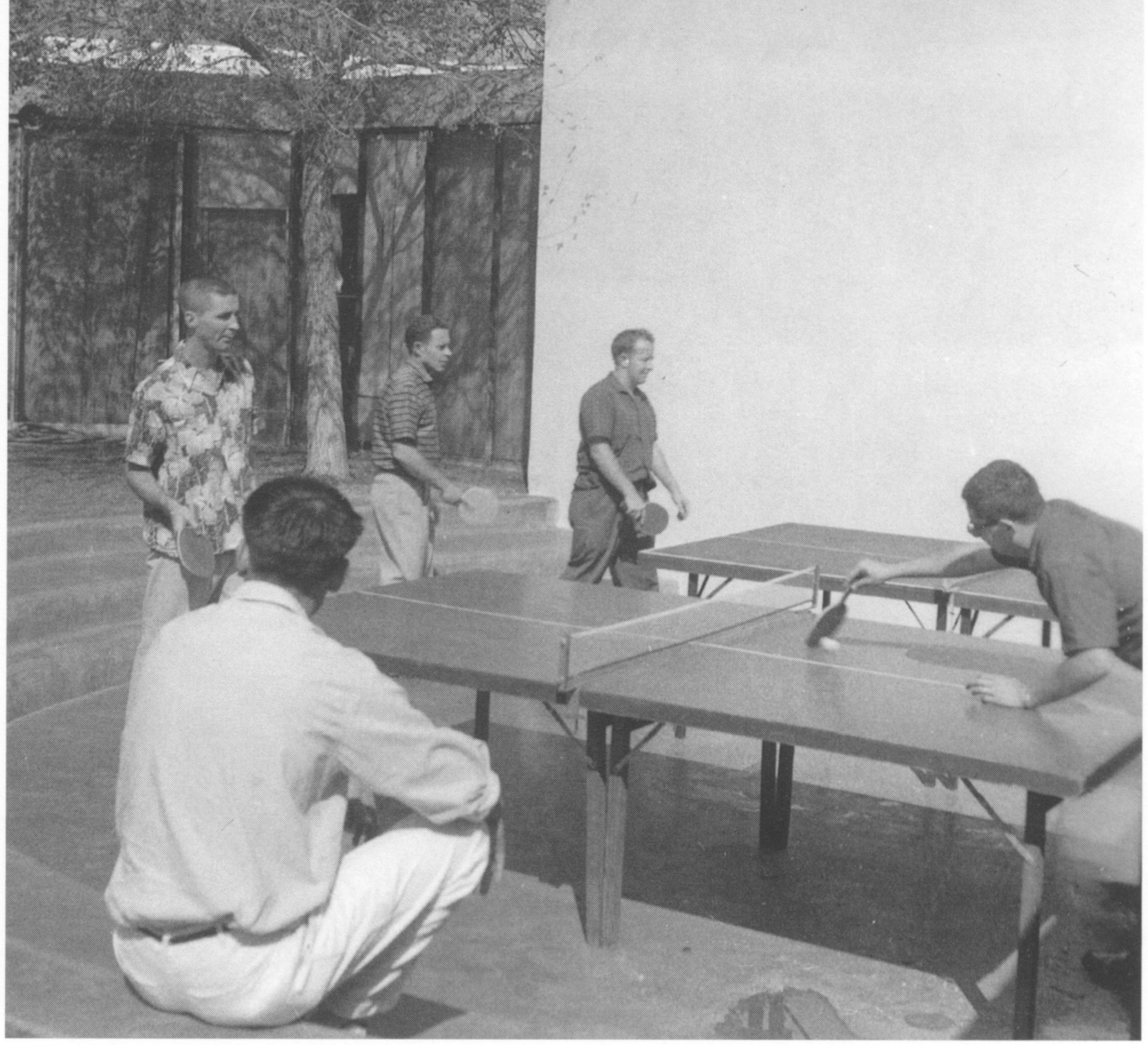
1956 "The Boing-Boing Show" (later "The Gerald McBoing Boing Show") [CBS] (December 16, 1956 - March 10, 1957)
Includes theatrical shorts produced for Columbia Pictures (listed in parentheses).

1. "A Horse of Course" [dir: unknown]
   "The Invisible Moustache of Raoul Dufy" [dir: Aurelius Battaglia]
   "Miserable Pack of Wolves" [dir: Lew Keller]
   ("Gerald McBoing Boing")
2. "The Twelve Days of Christmas" [dir: unknown]
   "The Freezee Yum Story" dir: [Norm Gottfredson]
   "Alouette" [dir: unknown]
   ("Madeline")
3. "Twirlinger Twins in Alphabet Song" [dir: Rudy Larriva]
   "The Merry Go Round in the Jungle" [dir: Lew Keller]
   ("How Now Boing Boing")
4. "The Outlaws" [dir: Osmond Evans]
   "The Day of the Fox" [dir: Alan Zaslove]
   "A Wounded Bird" [dir: Ernest Pintoff]
   ("Gerald McBoing Boing's Symphony")
5. "Twirlinger Twins in Average Giraffe" [dir: Osmond Evans]
   "Colonel Puffington and Mr. Finch" [dir: unknown]
   "Mr. Buzzard" [dir: Gil Turner]
   "Martians Come Back" [dir: Fred Crippen]
   ("Georgie and the Dragon")
6. "The Election" [dir: unknown]
   "The 51st Dragon" (originally aired on "Omnibus" on 12/20/53)
   "Twirlinger Twins in The Ballet Lesson" [dir: Rudy Larriva]
   ("Fudget's Budget")
7. "Twirlinger Twins in Follow Me" [dir: Osmond Evans]
   "Mr. Tingley's Tangle"[dir: T. Hee]
   "The Little Boy Who Ran Away" [dir: Fred Crippen]
   ("The Oompahs")
8. "One Wonderful Girl" [dir: Rod Scribner]
   "Just Believe in Make Believe" [dir: Phil Duncan]
   "Quiet Town" [dir: George Dunning]
   "Old MacDonald" [dir: Bob Dranko]
   ("The Miner's Daughter")
9. "The Lion Hunt" [dir: John Whitney]
   "The Last Knight" [dir: Lew Keller]
   "Persistent Mr. Fulton" [dir: Aurelius Battaglia]
   ("Little Boy with the Big Horn")
10. "I Had a Bird" [dir: Gene Deitch]
    "Meet the Inventor: Samuel F. B. Morse" [dir: unknown]
    "Mr. Charmley Greets a Lady" [dir: unknown]
    ("Willie the Kid")
11. "Blues Pattern" [dir: John Whitney and Ernest Pintoff]
    "Dusty of the Circus in Turned Around Clown" [dir: Alan Zaslove]
    "Prehistoric Eohippus" [dir: unknown]
    ("The Unicorn in the Garden")
12. "The Performing Painter" [dir: John Whitney and Ernest Pintoff]
    "Dusty of the Circus in The Sad Lion" [dir: Gerry Ray]
    "The Magic Fiddle" [dir: unknown]
    ("Ballet-oop")
13. "The Unenchanted Princess" [dir: Fred Crippen]
    "Dusty of the Circus in The Five-Cent Nickel" [dir: Gerry Ray]
    "Be Quiet, Kind and Gentle" [dir: Phil Duncan]
    ("Christopher Crumpet")

1958 "The Boing-Boing Show" (aka "The Gerald McBoing Boing Show") [CBS] (May 1958 - October 3, 1958)

14. "Good Ole Country Music" [dir: Ernest Pintoff]
    "Dusty of the Circus in The Bear Scare" [dir: Alan Zaslove]
    "Der Team from Zwischendorf" [dir: Osmond Evans]
    ("Punchy de Leon")
15. "Winter Sports" [dir: unknown]
    "Mr. Charmley in the Jungle" [dir: unknown]
    "The Haunted Night" [dir: unknown]
    ("The Popcorn Story")
16. "Romeo Wherefore Art Thou" [dir: Fred Crippen]
    "The Armored Car" [dir: Rod Scribner]
    "Twirlinger Twins in The Violin Recital" [dir: Rudy Larriva]
    ("Rooty Toot Toot")
17. "Fight on for Old" [dir: Ernest Pintoff]
    "Uncle Sneaky" [dir: unknown]
    "Peewee the Kiwi Bird" [dir: Osmond Evans]
    "The Quadrangle" [dir: unknown]
    ("The Family Circus")
18. "The Little White Duck" [dir: Alan Zaslove]
    "The Lost Duchess" [dir: Rod Scribner]
    "The Last Doubloon" [dir: Lew Keller]
    ("Giddyap")
19. "Aquarium" [dir: John Whitney and Ernest Pintoff]
    "The Beanstalk Trial" [dir: Aurelius Battaglia]
    ("Wonder Gloves")
20. "The Two Musicians" [dir: unknown]
    "Nero Fiddles" [dir: T. Hee]
    ("Pete Hothead")
21. "Punch and Judy" [dir: Norm Gottfredson]
    "Trojan Horse" [dir: T. Hee]
    ("The Magic Fluke")
22. "Two by Two" [dir: George Dunning]
    "The Trial of Zelda Belle" [dir: T. Hee]
    ("Bringing Up Mother")
23. "A Little Journey" [dir: unknown]
    "Meet the Inventor: Eli Whitney" [dir: unknown]
    ("The Emperor's New Clothes")
24. "The 3-Horned Flink" [dir: Fred Crippen]
    "Dusty of the Circus in The Elephant Mystery" [dir: Alan Zaslove]
    ("The Tell-Tale Heart")
25. "Marvo the Magician" [dir: unknown]
    "The King and Joe" [dir: unknown]
    ("The Man on the Flying Trapeze")
26. "The Matador and the Troubadour" [dir: Fred Crippen]
    "We Saw Sea Serpents" [dir: T. Hee]
    ("Robin Hoodlum")

Not aired: "Dusty of the Circus in Lion on the Loose" [dir: Alan Zaslove]



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or the forthcoming documentary
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Amid Amidi is an award-winning writer and historian. He is the author of *Cartoon Modern: Style and Design in Fifties Animation* and co-founder of the company Cartoon Brew.

For more about UPA, visit www.upapix.com

FRONT COVER: Phil Eastman (leaning on table), Stephen Bosustow, John Hubley and Pete Burness in a September 1951 story meeting.

FRONT FLAP: Director Pete Burness drawing a Mr. Magoo storyboard panel.

BACK COVER & FLAP: Exterior shots of the UPA studio in Burbank, CA.

"When I die, I don't want to go to Heaven, I want to go to UPA."

—Warner Bros. director Friz Freleng